THE ARCHITECTVRAL RECORD

MAY
1911

Andalusian Gardens

"Hopeland House"

Old Sienna

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AN ANDALUSIAN GARDEN.
WHERE WATER IS THE FEATURE.

THE
ARCHITECTVRAL
RECORD

MAY, 1911

VOLVME XXIX NVMBER 5

The Home of an Architect

"Hopeland House"

Residence of R. P. Huntington, Esq.

Hoppin, Koen & Huntington, Architects — *Photos by Floyd Baker*

THE RESIDENCE of Mr. R. P. Huntington is situated at Staatsburg on the Hudson, and charmingly placed upon rising ground overlooking the broad expanse of the Hudson and the Catskills beyond. The estate with its series of rolling hills and valleys is one of the most beautiful properties on the Hudson River. The land immediately around this residence is heavily wooded with fine trees. A magnificent driveway, nearly half a mile in length, leaves the main Albany road and winds between natural valleys and woods until it rises directly into the entrance courtyard to the eastern side of the house.

On the western façade a broad, level plateau fringed with fine elm and maple trees extends to a high cliff overlooking the river and boat house and landing, belonging to the estate.

On the southerly side giving off directly from the covered loggia are a series of terraces extending to a space which is to be arranged for an elaborate Elizabethian garden. Rising from this garden by ornamental stairs, is another plateau with two tennis courts, one of which is formed of the most excellent turf which was imported from a famous cricket ground near New York City. The other tennis court is one of the best so-called "dirt courts," both of which can be used in the varying seasons during which the game is possible.

The architecture of the façade is designed in the Jacobean style. The materials are a rough gray red brick and terra cotta of a limestone color. The façade presents an appearance both unique, picturesque and symmetrical, as almost all of those English homes appear to the eye of the visitor when seeing them in England.

The entrance to this residence is on the eastern side, and a visitor gains access to the house through a Gothic porch with vaulted and groined arched ceiling. Entering from the vestibule one finds oneself in a large hall, the walls of which are treated in stone with an oaken carved and ornamented ceiling. A beautiful large stone fireplace is directly opposite the entrance, this fireplace being most unique and elaborate and having been imported directly in its original state from

TERRACE ELEVATION—RESIDENCE OF R. P. HUNTINGTON, ESQ.
Staatsburgh, N. Y. Hoppin, Koen & Huntington, Architects.

FRONT ELEVATION—RESIDENCE OF R. P. HUNTINGTON, ESQ.
Staatsburgh, N. Y. Hoppin, Koen & Huntington, Architects.

Italy. The floor of this hall is of gray Tennessee marble, laid in long slabs. The entire room is furnished most effectively and beautifully with furniture of the epoch.

Directly to the right of the hall is a stone staircase with marble treads, with newel and balusters carved in the most delicate Italian Renaissance, which harmonizes with the decorations of the hall in scale, ornament and color.

Continuing on directly to the west, one enters a large living room which is 50 ft. in length by 22 ft. in width, with two great bay windows, facing the west, extending to the ceiling. This living room is wainscoted in English oak from floor to cornice, with a ceiling arched in panels of oak, ribs in plaster; at all the sustaining points of the ceiling ribs are brackets formed of animals of the chase, which lend an appearance of age and unique charm to a room which has a distinct individuality of its own. Two stone fireplaces of the same design are symmetrically placed to the east, directly opposite each bay.

To the north, through a large Gothic doorway, one enters the dining room, with its Italian marble floor and ancient stone fireplace, with walls wainscoted to the ceiling in great panels of Circassian walnut. The ceiling formed in cassions, which are gilded and painted in tempera, which one sees so frequently in the old apartments of the best of the Italian villas. In a great bay extending entirely across the westerly side of this room has been placed a beautiful marble fountain and basin which Mr .Huntington imported from Rome. All of the ornament and the frieze and the caps of the pilasters which divide the panels symmetrically at the sides of the room are treated in dull antique gold which merges into the color of the woodwork in the most charming manner.

To the south of the living room, through a symmetrical entrance to that of the dining room, is the library, which is also paneled to the ceiling in American quartered oak. This room is Georgian in design, or early eighteenth century, with a ceiling in old gray, picked out with gold and a beautiful marble mantelpiece, which was originally in an old Georgian house in Essex in England. To the east of the library is Mr. Huntington's study. and a smaller octagonal room which is called the tower room, still further to the east. The latter room is his gun room, which is arranged with the accessories to contain his fowling pieces and trophies of his work as a sportsman. The study is wainscoted in ash, with furniture suitable for a room of this purpose. The ceiling is treated with a geometric design in plaster, and is painted an old English gray. A concealed staircase leads directly from the gun room to the bedroom of the owner.

From the library and study a great covered porch and terrace extends entirely around the house, which is flagged with stone laid in broken joints throughout. A balustrade, designed in the epoch of the house, extends around the terrace, opening only to admit various flights of steps which give access to the parterre to the west of the house and to the terraces to the south.

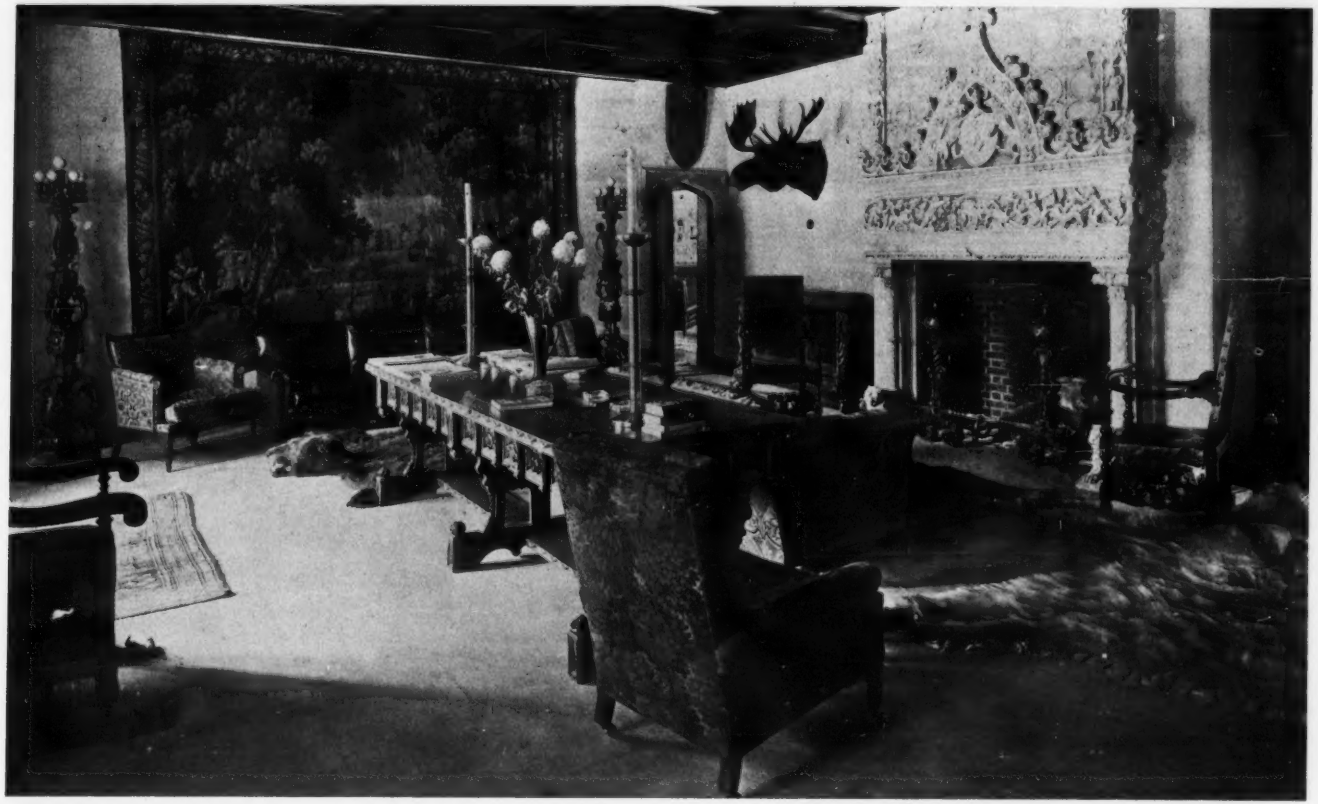
In the northern wing are the service apartments, which have been designed and arranged on the most modern plan.

On the second floor the space has been divided into ten bedrooms, a sewing and maid's room, electric elevator and back stairs. Five bathrooms are also incorporated in this plan, with large and convenient closets With two exceptions, every room on this floor has a fireplace.

On the third floor are two large guest rooms, with ten servants' rooms as well.

Every convenience that it is possible to properly incorporate in a house that is intended for the use of the owner the year round has been employed in the construction and planning of this residence, and with Mr. Huntington's unique taste, the furnishing has been carried out in the epoch in which each room is designed in the most charming manner and in the very best of taste, lending an air of dignity and well-being as well as giving the sense of a delightful home to a visitor at the very moment of entering "Hopeland House."

Mr. Huntington planned and arranged and carried to its completion his own house in connection with his former firm, Hoppin, Koen & Huntington.



THE HALL—RESIDENCE OF R. P. HUNTINGTON, ESQ.
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A FAMOUS GRANADA PATIO.

Andalusian Gardens

Spain's Contribution to the Beautiful Gardens of the World

By Arthur C. Byne

Photos. by the Author

THE GARDENS OF ANDALUSIA would be thought beautiful anywhere; in Spain they are doubly so, by comparison with the desolate, treeless plateau that forms the greater part of the Iberian peninsula. Spanish rivers are deficient in water most of the year, and, besides, lie too far below the general level to be useful for irrigation; hence the barrenness of the vast tableland. Even the rich coastal plain around the Mediterranean has its unfertile spots, and you soon realize, if you enter at Gibraltar, that that hostile, frowning rock is merely a foretaste of the rest. Stretches of jagged mountains, scant little whitewashed or adobe villages, with scarce a tree to screen them from the glare, and the green valleys few and far between.

To come, then, upon a paradise of leaf and bloom and rippling water, as at Granada, makes one more than appreciative. You are ready to declare that nothing short of magic could have produced it. Then you realize that it is all the ineffaceable Moorish note, for those subtle engineers of centuries ago knew well how to make every mountain spring yield its full value to a parched country. It is to the continuing of this irrigation, plus Spanish planting and flower arrangement, that the gardens of Granada and Seville owe their charm.

Of the former city, the Alameda, or Public Garden, is well known even to the most hurried visitor, since it forms the only means of ascent to the Alhambra. This hillside park is very beautiful. It is not the typical city park, for when you analyze it it really is made up of nothing more than elm trees and murmuring water, and presents no characteristically Spanish feature; but, then, the water starts from the beautiful fountain of Charles V., and the trees are amazingly tall and straight and thickly planted. Once under their dense roof of green, it is hard to believe that just beyond, down in the city, dirt and decay and scorching sun make a sojourn anything but pleasant.

The Alameda occupies the gorge that divides the old Moorish acropolis into two ridges; and the stream watering it is fed by Sierra Nevada snow that persists even through the hottest summer. It is, therefore, perfectly natural that trees and plants should grow here; but there are other gardens in Granada, private, which have been created on what were once bare spots, where no stream ever found its way unaided.

Chief among these results of clever irrigation, and one of the finest in all Spain, is the garden of the *Carmen de los Martires*. Situated on the spur of Mount Mauror, the lesser ridge of the Acropolis, it overlooks the whole city. It is rich in legends of its Moorish owners. In fact, its very name refers to Mohamed's Christian captives, who, after working all day at constructing the Alhambra, spent the night in underground cells on this hillside, heavily fettered. Of course, there was no garden then; but tragedies linger long in the public mind, and when, years after, one of the Moorish nobility started a garden here, the place was still "the Martyrs." Next, when some changes had been made in Granada's history, came a wealthy Spaniard, who built the unpretentious square villa, or, as it is called in Spain, the *carmen*. Its present

A Reminder of Italy.

owner is a Belgian, Monsieur Mesmars, who purchased it about twenty years ago. M. Mesmars has made a fortune in Granada mines, and the money has been spent in rehabilitating his estate and building a museum in which to place, for the public benefit, his large art collection.

Terraces and water pools form the chief features of "the Martyrs"; yet it is as different as can be from those Italian gardens that present similar topography. For here there are no exposed parterres, no open courts nor monumental rampes, nothing to speak of in the way of statuary and other favorite Italian accessories. What, then, makes it a garden, one will ask. And the answer is that a Spanish garden is a succession of sequestered paths leading to outdoor rooms, whose walls and ceilings are all green; where one can forget the scorching sun outside and rest in the cool musked solitude. (For the Moors loved those plants that spiced the air, and their successors have continued ever since to grow them.) As these retreats are obtained only by elaborate water system and by compact planting and the close interweaving of boughs overhead, Spanish gardens are naturally of much smaller area than are Italian.

At the Martyrs, the water scheme is most novel. It consists in forming the reservoir for the whole place on the highest point of the estate and converting it into an ornamental feature. To find a lake with a grottoed island crowning the highest eminence is a great departure from the Italian way of bringing the water in cascades from some far-off invisible source, or from the characteristic low-lying English pool from which it is pumped to higher parts. This oval-shaped lakelet, some 500 feet long, can be approached by a winding path up the hill (that has been left *ungardened* on one side), or by a flight of rustic steps against the wall that encloses the other two-thirds of the hilltop. It is well worth the climb in either case, for its little island, accessible by a rustic Venetian bridge, its antique columns, its grotto, its boats and the surrounding walk and unpretentious brick seats, are all an ample reward.

A Garden of Green.

The island grotto of unhewn rock, devoid of all embellishment, is a very successful imitation of nature. The water for the lakelet never fails, for it is brought by a long aqueduct from the Sierras. With this sure supply, a series of wall fountains, marking each garden level, gush unceasingly. The first of these is in the retaining wall of the lake and it immediately disappears under the broad gravel walk that leads out to the largest terrace of the garden, where it feeds the center pool.

This terrace is on the level of the second story of the house. It is laid out in formal beds, bordered by box hedges. It is no small surprise to the American visitor to find that the carefully tended and highly prized plant filling these beds is his own native goldenrod. It would seem as if the Spanish were particularly fond of tall, unbranching plants, for cockscomb and prince's feather are also great favorites. These two amaranths, tender annuals with us, in Spain reach astonishing proportions. Brilliant scarlet combs measure from eighteen to twenty inches from tip to tip, while feathers quite as long, and globe amaranths that, when gathered, retain their brilliant purple for years, are common inhabitants of any garden. The Martyrs, however, favors the goldenrod exclusively for its second terrace level, thus making the scheme gold and green, relieved by an occasional statue.

Carmen de los Martires.

In Seville.

The east of this level slopes off to the vegetable section (also in box-bordered beds), but the west goes down in an abrupt wall that forms one side of the main drive to the house. At the foot of the wall is a long row of eucalyptus trees, broken only to show the simple wall fountain from which concrete runlets are built to water each tree. The other side of the curving drive goes far down in another wall, and at a short distance still another, for this is the steepest part of the estate. Owing to the great amount of stone used here there was little chance for another line of trees along the drive, but their absence permits of a superb west view down the valley of the Genil.

From a row of terra cotta pots on top of the wall, delicate vines droop to meet those climbing up from below, and the shallow second terrace is so massed with potted shrubs that there is no dearth

of green. Steps almost buried under aged trumpet vines lead from terrace to terrace, till, the garden beginning to slope more gradually, terraces are no longer necessary.

Here trees are thick again, and laurels and cypresses that are centuries old, horse chestnuts, elms and date palms are all close neighbors. Immediately behind the house, which is three stories at the back, is a square garden devoted entirely to tropical trees—palms, ancient yuccas and orange trees—so conventional

A SEVILLE GARDEN WHERE MOORISH TILES ABOUND.

as to look as if they had been transplanted out of some old tapestry. Through the center of this area runs a dense bower formed by two rows of laurels, which ages ago started to heal together at a height of about thirty feet. Not a ray of the brilliant outside light penetrates this alley-deep fragrant, full of the suggestion of the mysterious dark race that so long held southern Spain.

All of this more level portion is so traversed with canals that it may be flooded once a day; hence, even through the long rainless season, the rich green of the carpet—for it is all carpet here and no flowers. Lawn and meadow grass are very scarce in Spain, so the carpet is made by dense planting of myrtle, ivy, the succulent ice-plant, creeping charlie, wandering jew, or other low-lying trailers. It is surprising what an excellent substitute these are—how uniformly they can be clipped, and how obediently they stay within bounds when used as borders for flower beds. They are the "grass" of nearly all the little public *plazas* throughout the country south of Burgos, and remain green and fresh under conditions that would shrivel grass to a crisp. One wonders why they are not used here for those smooth grass-planted terraces whose clipping necessitates letting the lawn-mower down by a rope and painfully hauling it up again, a process against which even the best mower will groan aloud.

M. Mesmar's garden represents a

CARMEN LOS MARTIRES.
(Masonry Softened by Potted Plants.)

maximum of beauty for a minimum of outlay. Nothing costly has been used. Statues are not numerous; pottery is, but it is the common, inexpensive native product; benches and walks are of native brick, the broad, flat bricks that the Moors took from the Romans. Also, it is a garden that costs but little to maintain for the irrigation, owing to the altitude of the reservoir and the concrete runlets, practically takes care of itself.

The Fifteenth Century Garden of the Curato Real de San Domingo, Granada.

Simple though it all is, it is one of the show places of southern Spain.

In the garden of the Marquesa de Campotéjar, not far distant, water might be considered the chief decorative motif. This estate is likewise of Moorish origin, and being almost level instead of in terraces, the favorite Moorish method of watering the garden has been resorted to—a long central canal in each division, flower-rimmed, or rather flower-pot-rimmed, and opening out at various points into a basin. There are no long vistas in the garden proper, or even large areas, but a series of walled or arcaded courts. These outside rooms are each three or four steps higher than the last, which fact, as with indoor planning, adds considerable interest. Where the courts are some distance apart, they are connected by shaded walks paved with small cobbles laid in patterns. The several points of vantage are crowned by little *miradors*, from which the separate water and flower treatment of each division can be taken in. It is a unique spot; you find yourself wondering whether its peculiar arrangement had anything to do with its original owner's plurality of wives—whether it was his effort to please each one's individual fancy, or to screen the hours spent with the one from the eyes of the others.

The chief glory of this garden and the only long vista in it, is the half-mile approach of azaleas and cypresses, the former so rich in bloom, the latter so quietly noble, that is is hard to find the word that would do them justice (although an appreciative American was heard to say they were "almost as beautiful as a Maxfield Parrish print").

The smallest Spanish gardens, the very essential of Spanish architecture, are the *patios*. Though enclosed by the house itself, the *patio* really corresponds in purpose to our "back yard." Yet how different in aspect! Not the meanest but has at least a cypress in each corner, and one wonders why in our own climate, where they would be even more appreciated, the evergreen is not similarly used.

Generally, though, there are more than cypresses in a *patio;* an unpretentious little basin usually adorns the center, and window boxes are at each story, with vines hanging an amazing length. Or, where there are no trees, a grapevine has been planted in each corner and not allowed to branch until it reached the eaves, where it was trained into a complete roof. Sometimes the middle of the *patio* is a flower bed of one color—yellow, purple or red—sometimes a

mass of green ice-plant. Whatever the arrangement, it is always simple, with the basin or well as the focus; and the glimpses obtained through open doors as one walks along the hot, sunny streets, are novel and enchanting to northerners. If this much beauty can be wrung from spots denied rain, grass and flowers, how inexcusable that every vestige of the bloom which once blessed our city yards should have been stripped away.

art treasures, have found their way to Paris.

The high walls make an interesting background for vines and clipped trees, and contain so many wide-arched openings that one is never allowed to forget how very large the garden really is. As low plants would seem too diminutive in such high-walled enclosures, the tall, proud cockscomb fills most of the plots. Here the gardener can boast, as a fruit

VIEW OF GRANADA FROM A HILL-TOP GARDEN.

The Seville garden shown differs from those of Granada in having high walls between its various courts, and in the plentiful use of tiles. These beautiful glazed tiles, or *azulejos*, used all over Spain for wainscoting rooms, were so common in the fifteenth and sixteenth centuries that it is surprising they were not more often utilized in making garden accessories. Perhaps they were, and, like most other portable Spanish

grower might, of a single bloom weighing over a pound. Thickly massed together, they make an effect of such extraordinary brilliancy that no visitor ever fails to beg for some of the little shiny seeds. The gardener is always obliging, but with a satisfied twinkle of the eye, as if he knew well that cockscombs measuring twenty inches across can be grown only in Spain.

THE NEW YORK PUBLIC LIBRARY.
(Stopping 41st Street, N. Y. City).
Carrère & Hastings, Architects.

Photo by August Patzig.

Mitigating the "Gridiron" Street Plan

Some good effects Achieved in New York City

By Franz K. Winkler

GRIEVOUS IN MANY WAYS, practical and sentimental, are the consequences of the adoption of a "gridiron" as the street plan of a city. A gridiron, or, as is said to have been the actual case in New York, a mason's sieve, which suggested itself to one of the commissioners as an eligible model. To apply any Procrustean rectangle to all the surface of a city, without regard to the terrain, involves much waste of money in excavation and grading at the outset, and entails endless waste of time, which is also money, by eliminating "short-cuts." And to think that all that Procrustes Gradgrind had to say for himself, a hundred years ago, when he fastened this incubus upon New York, at least all that he did say for himself, was that "straight-sided and right-angled houses are the most cheap to build and the most convenient to live in"!

By the way, we do injustice to the New York street commissioners of a century ago when we assume, in our haste that they invented the gridiron. They did not. They brought it over from Philadelphia, where it had been putting in its deadly work for several generations, during which New York had been growing as it was needed, according to the indications of its topography. That hoary-headed old sinner, William Penn, is the ultimate author of our woes, in New York as well as in Philadelphia. It is he who has "regularly laid us out." Here comes in a British tourist of 1804, John Davis by name, who was present at Jefferson's inauguration of 1804, having already seen New York, then naturally growing, and Philadelphia, then already Procrusteanized, and who draws his own candid reflections when he goes from Philadelphia to the beginnings of Washington. They do credit to his intelligence as well as to his candor:

> The city of Washington is to be divided into squares, or grand divisions, by streets running due North and South, and East and West, which form the groundwork of the plan. But from the Capitol, the President's House, and some of the important areas, are to be diagonal streets, which will prevent the monotony that characterizes Philadelphia. We here perceive the superiority of taste in a traveled Frenchman over a homebred Englishman. Penn was the founder of Philadelphia; the plan of Washington was framed by Major L'Enfant.

So that whatever allowance we may make for the planners of New York, for their imitation of Philadelphia, we must withdraw from them, and more, for paying no attention to what had been done in the laying out of Washington, which was, when they went to work, the last thing in city planning. In Philadelphia, when the nineteenth century was well advanced the inhabitants had grown so weary of "the monotony" that they set their new City Hall so as to stop abruptly the two principal streets of Penn's plan. In New York it is still as true as it was when Messrs. Olmsted and Croes wrote it forty years ago, trying vainly to save the Bronx from the fate of Manhattan:

> There is no place in New York where a stately building can be looked up to from base to turret, none where it can even be seen full in the face and all at once taken in by the eye, none where it can be viewed in advantageous perspective. The few tolerable sites for noble buildings North of Grace Church and within the built part of the city remain because Broadway, laid out curvilinearly, in free adaptation to natural circumstances, had already become too important a thoroughfare to be obliterated by the system. Such distinctive advantage of position as Rome gives St. Peter's, Paris the Madeleine, London St. Paul's, New York, under her sytem, gives to nothing.

I.—ROUNDING THE CORNER.

IT IS, NO DOUBT, the interminable monotony inflicted by the rectangular plan which is, architecturally, its most depressing feature. "A whole city full" of "straight-sided and right-angled houses" must necessarily be a most depressing spectacle to those condemned to witness it and traverse it daily. Irregularity in the street plan enforces some ingenuity in the house builders, some picturesqueness in the houses. How much more interesting to walk about is, on that account, the irregularly laid-out Dutch settlement below Wall Street than the "long, unlovely streets" above Fourteenth, which were "regularly laid out" by the system of a hundred years ago. An acute or an obtuse angle cannot be as monotonous as the unvarying succession of corners where two walls meet at a right angle. The obtuse or the acute angle not only offers, but in some sort imposes, an architectural opportunity. Accordingly, it is in the down-town district, and up-town, along Broadway, where every street corner offers two obtuse and two acute angles to the builder that some variety is offered to the monotony that prevails elsewhere.

The site of the down-town Delmonico's almost compels an interesting building. It is one of the most commanding that the irregularly laid-out street plan of the lower island supplies. The opportunity impressed the designer of the elder building on the site, doubtless dating back to just after the great fire of 1835. When that was outgrown, its architectural features, the porch and the order at the narrow end on the rounding corner, were in effect judiciously reproduced in its successor. The successor is of modest altitude among its neighbors now, though its eight stories made it a portentously tall building when it was erected in 1892, being an example of the transitional building in which, of the factors which have gone to the production of the modern skyscraper, only the elevator was already in operation. A sensitive passer can hardly look at it without deploring that "the system" prevents the multiplication of such opportunities as that which has here been so effectively employed.

The Cotton Exchange (Fig. 1), in the neighborhood of Delmonico's, is another transitional building between the old five-story office building and the new indeterminate skyscraper. One may remark, in passing, that that transitional building, of from seven to twelve stories, with real walls of masonry, seems to have invited or compelled more originality and individuality of treatment than its successor of the steel frame. In this case the rounding or other signalization of the corner was not compulsory, since the angle is nearly or quite a rectangle. But the rounding, it will be agreed, is very effective all the same, enables the designer to give dignity and importance to the principal entrance, and gives the passer something to look at for which he ought to feel grateful, and if of an appreciative constitution does feel so. And Gradgrind himself, to whom the unusual disposition has nothing to say, could hardly complain that the effect was too dearly bought by the sacrifice of room. There is no such sacrifice.

It is satisfactory to observe that the effectiveness of such features as these has not been lost upon the designers of the fully developed skyscrapers, and that, when they have the good luck to deal with a corner and not a mere inserted street front, they are increasingly showing their sense of their good fortune by endeavoring to make a feature of the corner, even when it is rectangular. One cannot always, nor perhaps generally, say that the corner is the "logical" entrance for a building fronting on two streets. But it is the logical entrance, at least, to the room at the corner, and, in a building erected primarily for the uses of an institution, and secondarily only for what rental may be derived from it, the corner is often the logical abode of the institution, and its separate entrance a logical and suggestive feature. On the other hand, there is, structurally, a want of logic, in a building which is designed upon the assumption, however false,

that it is a building of masonry, in piercing with large openings the corner which should be, and which, if the assumption were true, would have to be, the solidest and most fortified piece of masonry in the entire building, as being the ultimate abutment of the walls on both

gages in a self-destructive process when he contradicts his false pretence that what the spectator sees is an actual structure competent to carry itself. He ought to bear this truth in mind when he undertakes to scoop out his corners, and to leave as much solid-seeming wall,

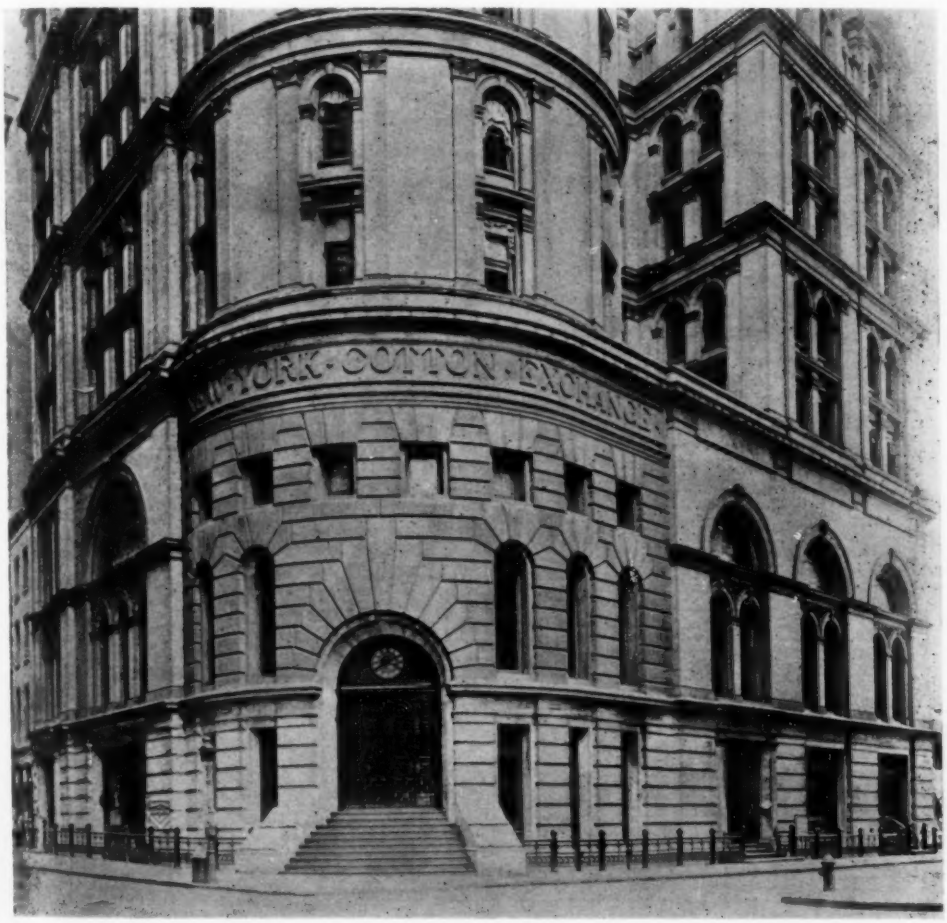


FIG. 1. THE COTTON EXCHANGE.
Hanover Square, N. Y. City. Geo. B. Post, Architect.

sides. *De non apparentibus et non existentibus, eadem est ratio.* Of course, the passer knows that, as a matter of fact, by means of the steel frame, the masonry of the corner can be gouged out and weakened to any extent without compromising the stability of the structure. But all the same, the architect en-

and to fortify it as speciously as is compatible with his purpose of cutting an "important" hole in it. In this respect the entrance to the Royal Insurance Building (Fig. 2) is particularly well contrived, and is, indeed, pretty nearly a model of treatment for a corner entrance to an institution which, like the

"private family" that let lodgings in the old days before the apartment house, "has more room than it requires."

Starting from the financial district northward, one comes upon one notable example of irregularity in the southern end of the Post Office. One cannot call

of Croton water, in order to make room for the government building. All the same, the most interesting point of design, some may say the only interesting point of design, in the granite pile is the manner in which the ground is taken advantage of, and the triangle filled out,

FIG. 2. THE ROYAL INSURANCE BUILDING.
Cor. William St. & Maiden Lane, N. Y. City. Howells & Stokes, Architects.

it exemplary, for undoubtedly the city gave away its birthright for a mess of pottage when it yielded to the importunity of Mr. Mullett forty years ago and consented to move away the park fountain which had been playing for twenty-five years, or ever since the introduction

by the advancement of the southern front in narrowing echelons. Unfortunately, there is no proper distance from which it can be seen. It is good enough to stop a vista withal.

Nevertheless, the one anomaly which the layers out of 1807 allowed to stand

is also the one up-town thoroughfare which offers opportunities for any picturesqueness of outline. Broadway does this all the way up from its westward turning at Grace Church. That church itself owes much to its situation just at the turn. From there up to the Harlem River every intersection of the

FIG. 3. BROADWAY, S. E. COR. OF 20TH STREET.
New York City. McKim, Mead & White, Architects.

thoroughfare with the "sieve" of the system offers at least two obtuse and two acute angles, of various degrees of obtuseness and acuteness, according to the curvature of Broadway. Every one of these corners is more or less a challenge to the ingenuity of the architect. The challenge has commonly been shirked, perhaps not by the fault of the architect, but in the interest of economy. There is no denying the postulate of the commissioners of 1807 that "straight-sided and right-angled houses are the cheapest to build," grossly as they exaggerated the importance of that consideration. Nevertheless, there are examples along Broadway where the challenge has been taken up and satisfactorily met. One of the most noteworthy of them is at the southeast corner of Twentieth Street, where an acute angle is rounded and furnished with an entrance which is a highly attractive feature (Fig. 3). In the stilting of the arches compelled by the arrangement and the curvature, we may see repeated the process

of the architects of the French Romanesque, where, as in the circling of an apse, they had to deal with arches of different spans and the same height. Doubtless it was the awkwardness which this process entailed, in complicated cases, where the round arch was retained, which led, among other similar drawbacks, to the introduction of the pointed arch, which it is evident that the Gothic architects employed at first under compulsion and not from choice, seeing that they continued for so long to use round arches where they could and pointed arches only where they must. This New York example shows how effective may become the stilting of round arches of less than the normal span of the openings of the building in which narrowing compels the stilting. On the corresponding corner of Twenty-second Street occurs another interesting feature, made, this time, by truncation and not by rounding. The truncation is sufficient to afford a face wide enough to admit an oriel window, which, though rather domestic than commercial in character, is yet an effective feature.

FIG. 4. SEVENTH AVENUE, S. E. COR. OF 58TH STREET.
New York City. Harde & Short, Arch'ts.

But, upon the whole, the architects of upper Broadway have by no means lived up to their privileges in "featuring" their corners. The instances we have cited

are almost alone, though, to be sure, there is a rather picturesque turret in red brick at the northwestern, and, therefore, acute-angled corner of Eighteenth Street and Broadway, by the late Edward H. Kendall, rather interesting, though much weakened by the absence of any visible means of support.

every building which stops short of the building line, which is not "built to the limit" in every dimension, that is responsible for this abstention. Yet, in domestic architecture, in particular, a rounded bay at the corner not only offers an opportunity for a picturesque exterior feature, but very often, by the

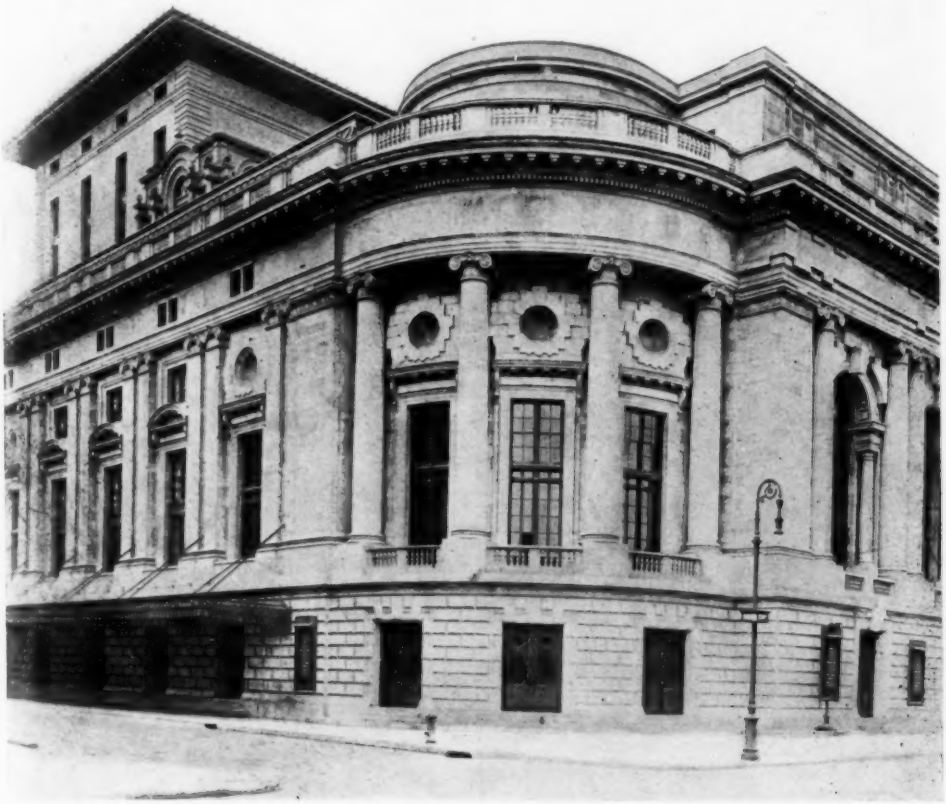


FIG. 5. THE NEW THEATRE.
8th Ave. & 62d St., N. Y. City. Carrère & Hastings, Architects.

But, desirable as the irregular angle is to draw attention and lend distinction to the building upon it, the square corner is also capable of some distinctive and individual treatment, although so few architects seem to appreciate that fact. Doubtless it is the common superstition that there is a "waste of room" in

simultaneous command it gives of two streets, furnishes an interior attraction which any occupier would be delighted to acquire at the infinitesimal cost of the space it sacrifices. For the purpose of producing a grandiose architectural feature at a street corner, the New Theatre very impressively illustrates the

advantage of rounding the corners, even when the street system has squared them (Fig. 5). Nothing in the treatment of that building is more admirable than the introduction and the design of the rounded and crowned pavilions at the corners which shelter and denote the entrances. There are other methods of circumventing the street system and mitigating its asperities. But they require some municipal co-operation. This of giving more importance and interest to the corners any architect can apply, in a case suitable to its application, with no other assistance than the connivance of his owner. All the same, one can by no means commend the performance of the architect who is responsible for the building at the southwestern corner of Fifth Avenue and Thirty-eighth Street. He has compelled attention to his work; there is no doubt about that. But he has compelled it by compelling wonder how the thing stands up at all, why it does not kick out at both its unabutted ends and tumble into its own yawning void. Of course, that is what it would do if it were what it purports to be—a construction of masonry. And, of course, one understands that the real structure is not at all what one can hardly call the "ostensible" structure, but is a concealed framing of metal, which has nothing to do with the architectural case.

FIFTH AVENUE, S. W. COR. 38TH STREET.
New York City.

CUNARD STEAMSHIP CO.'S PIER.
(Stopping 13th Street.)

New York City — Warren & Wetmore, Architects.

II.—STOPPING THE STREETS.

As has already been remarked, rounding the corners is a manner of mitigating the asperities of the gridiron which any individual architect can employ, provided only he can talk his owner into it, and induce that owner to sacrifice, in the interest of convenience, of conspicuousness, of picturesqueness, in a word, of architecture, his legal right of building to the limit. But stopping the streets, the second method of softening the gridiron, requires municipal co-operation. The gridiron was spread, a hundred years ago, equably and impartially, over the surface of Manhattan. It did not in the least matter to the commissioners that there were hills here and dales there, now a bluff and now a ravine. The Procrustean gridiron of the impartial street plan was extended equally over all. One wonders if things would not have been different, a hundred years ago, if accurate topographical surveys of the surface of Manhattan had been at the service of the commissioners. Very likely not. A fixed idea, such as the gridiron was to those commissioners, has its own way of ignoring and overriding all considerations of reason and economy, to say nothing at all of art. It has been only overwhelmingly rational considerations, operating upon subsequent generations, that have compelled exceptions to the plan where the plan was clearly reduced to an absurdity, as on Riverside, as on Morningside, as on both sides of the Manhattan Valley. A true "tabula rasa," or clean slate, a surfaee as flat as that of Chicago, was what the commissioners desiderated, and, desiderating, chose to assume, in the case of Manhattan, which really has by nature those inequalities of surface and contour for which the more cultivated and adult Chicago vainly longs. In such exceptions as these, in the earlier exceptions arising from the curvilinearity of Broadway, with the by-products of Union Square and Madison Square, with the reservation of the "Potter's Field," now Washington Square, belonging to the earlier street plan with which the commissioners had nothing to do, with the far-later reservation of Central Park, infringing that plan, it has had to be recognized, from time to time, that the street plan was not, as they had figured it, a sieve laid out on a prairie. And so, in spite of the commisioners, we have a few sites left worthy of "stately buildings." Here comes, for example, through the mere force of engineering necessity, an unexpected and unexpectable line drawn irregularly across the older street plan of New York, by the East River Bridge of the last quarter of the nineteenth century, by the Manhattan Bridge of the first decade of the twentieth. How cheering to the wayfarer, wearied with the interminable monotony of the gridiron, to come upon such a glimpse and vista as occurs when Cherry Street is carried

almost through the anchorage of the Manhattan Bridge! (Fig. 16). There, again, is Bryant Park, which, when reserved as "Reservoir Square," compelled the stopping of East Forty-first Street by an Egyptian doorway and battering wall which was much better worth looking at than the indefinite continuance of

FIG. 7. TRINITY CHURCH. (Stopping Wall Street). Photo by August Patzig. New York City.

the "long, unlovely street" which would have been indefinitely produced but for the interruption of the reservoir, and, now that the reservoir has fulfilled its purpose and gone, by the Grecian portico of the Public Library, which is similarly more worthy of contemplation, and which is itself seen as it could not be seeen within the limitations of the gridiron (Frontispiece). Further north the late reservation of Central Park, and the intrusion into it, which doubtless should not have been allowed, of the Metropolitan Museum of Art, have supplied an architectural opportunity which would not have been available otherwise, in allowing the late Richard M. Hunt to set his colossal Roman order where it could be seen to the utmost advantage, stopping East Eighty-second Street for its own æsthetic good (Fig. 9). Still more recently, in fact, latest of all the interrup-

Photo by August Patzig.

THE PENNSYLVANIA RAILROAD STATION.
(Stopping 33d Street).
N. Y. City. McKim, Mead & White, Arch'ts.

tions of the gridiron, is the happy decision of this municipality that the Pennsylvania road should be allowed, in order to gain space for its station, to stop East Thirty-second Street. That street has been ably stopped with the Roman Eoric portico which constitutes the main entrance to the station, and with the three-gabled mass which rises behind and above it. Every one of these lucky interruptions of the rectangular street system "tells" almost all across Manhattan Island, is visible and impressive and interesting to passengers on the Third and even on the Second Avenue Elevated Railroad, and gives them a notion that New York is better worth living in than they would otherwise have imagined, that there is more in it to look at. And, indeed, this same benefaction is conferred from this same distance and point of view by the apse of the Cathedral of St. John, stopping One Hundred and Twelfth Street (Fig. 15). Truly, no victim of the fixed idea, not even the commissioners of 1807, if Morningside had been called to their attention, could have had the face to propose that cross

FIG. 9. THE METROPOLITAN MUSEUM OF ART.
(Stopping East 82d Street).
New York City. The late Richard Morris Hunt, Architect.

streets should be carried straight up the cliff. There was necessarily a space left there, duly framed by the street, the appointed site for a "stately building," and effectively and appropriately occupied by this apse. The same street on the other side, the westward side, and at the

is stopped, to the satisfaction of all judicious beholders, by the Mapes Memorial Gate of the Columbia grounds, the memorial thus gaining a relief and detachment which it could not have except as the stopping of a street (Fig). And still a few squares to the northward,

FIG. 10. TOWER OF UNION THEOLOGICAL SEMINARY.
(Stopping West 121st Street).

New York City. Allen & Collens, Architects.

top of the plateau, is now almost as effectively closed by the plainly provisional west front of the Cathedral, and will be quite as effectively closed when the intended west front comes to be built (Fig. 11). From the westward also, a few squares north of the Cathedral, a street

along the same slope, the blocks are so narrowed, east and west, by the mere lie of the land, that it was no real sacrifice of convenience for the municipality to permit the stoppage of the short cross street by the gateway tower of the Union Theological Seminary, giving access to

FIG. 11. CATHEDRAL OF ST. JOHN THE DIVINE
(Stopping 112th Street by Morningside Park.)

Photo by August Patzig.

Heins & La Farge, Architects.

New York City

FIG. 12. THE COLLEGE OF THE CITY OF NEW YORK.

New York City.

Photo by August Patzig.
Geo. B. Post & Sons, Architects.

FIG. 13. GATEWAY—COLLEGE OF THE CITY OF NEW YORK.
(Stopping West 139th Street.)
New York City. Geo. B. Post & Sons, Architects.

its ample quadrangle, and furnishing a dignified frame and setting to an architectural feature worthy of the same (Fig. 10). It is a lamentable fact that, a few blocks still further northward, an admirable and tempting site for an architectural feature, not a crossing, but a cul-de-sac at the end of a street up the hill, is thrown away upon a perfectly uninteresting tenement house, with a slot of court in the middle, which, in a proper administration of the ædilities, would be forced to "seek the shade and find wisdom in neglect." But, finally, on

FIG. 14. THE COLLEGE OF THE CITY OF NEW YORK.
New York City. Geo. B. Post & Sons, Architects.

the same ridge, a mile and a half north again, there is an excellent and effective stoppage of a cross street by the Gothic gateway of the C. C. N. Y.

There is another variation upon the gridiron which consists not in stopping the streets, but in bridging them. Of such we have examples in the approaches to the big bridges, as aforesaid. We have also one example, though this is rather a deterrent and Helotic than of an exemplary and Spartan character. The so-called "Bridge of Sighs" connecting a decent jail with an indecent court house, down in Centre Street, so far partakes of the indecency of the latter and more pretentious erection, that the convicts, if they were sensitive to architecture and could see in transit the architecture of the court house, would be glad to go from it back to the jail, even by way of this cheap, ridiculous and vulgar erection. On the other hand, some years ago, Mr. Post, as architect for the

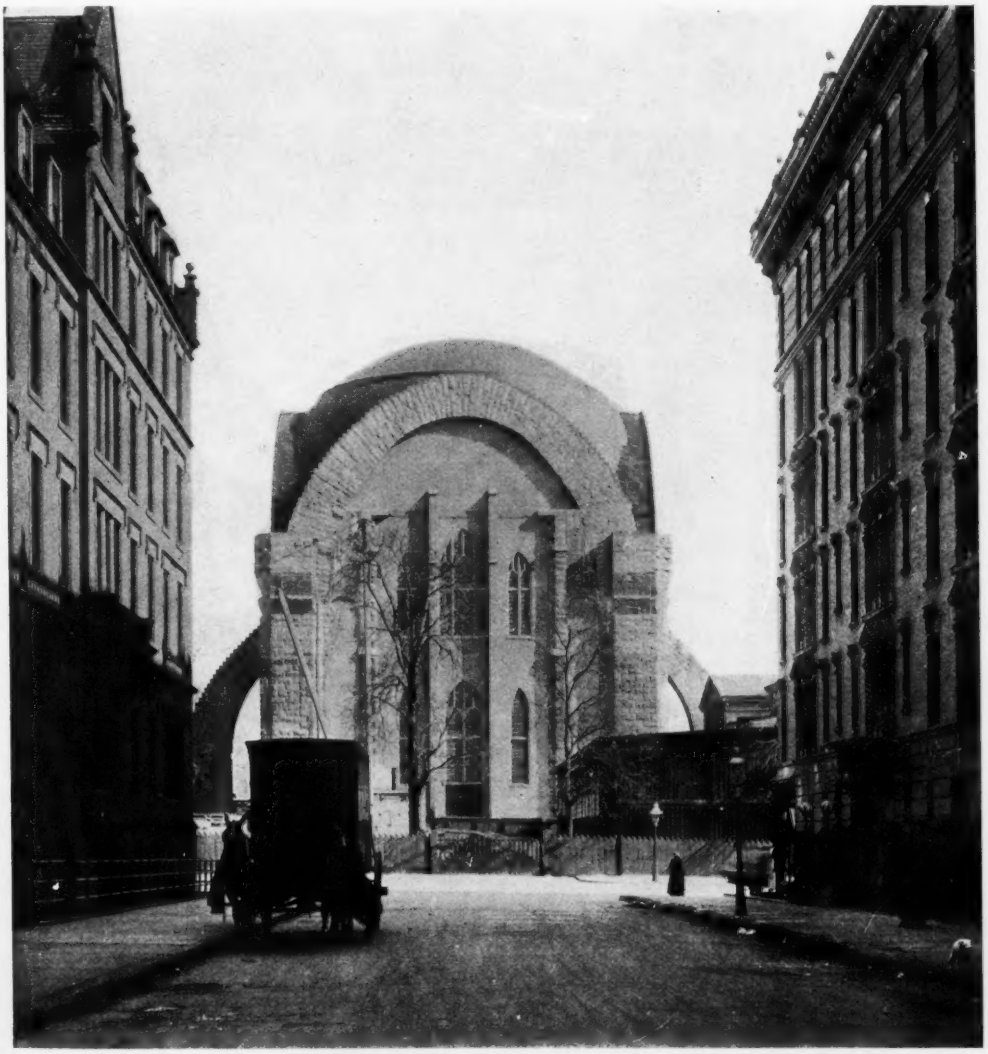


FIG. 15. CATHEDRAL OF ST. JOHN THE DIVINE.
(Stopping West 112th Street.)
New York City. Heins & La Farge, Architects.

Prudential, over in Newark, proposed to the municipality to connect the two buildings of that institution by a bridge across the street, and so high up as to obviate all interference with ordinary traffic. It is perhaps superfluous to record that the municipality promptly declined the opportunity to acquire a municipal ornament at no municipal expense.

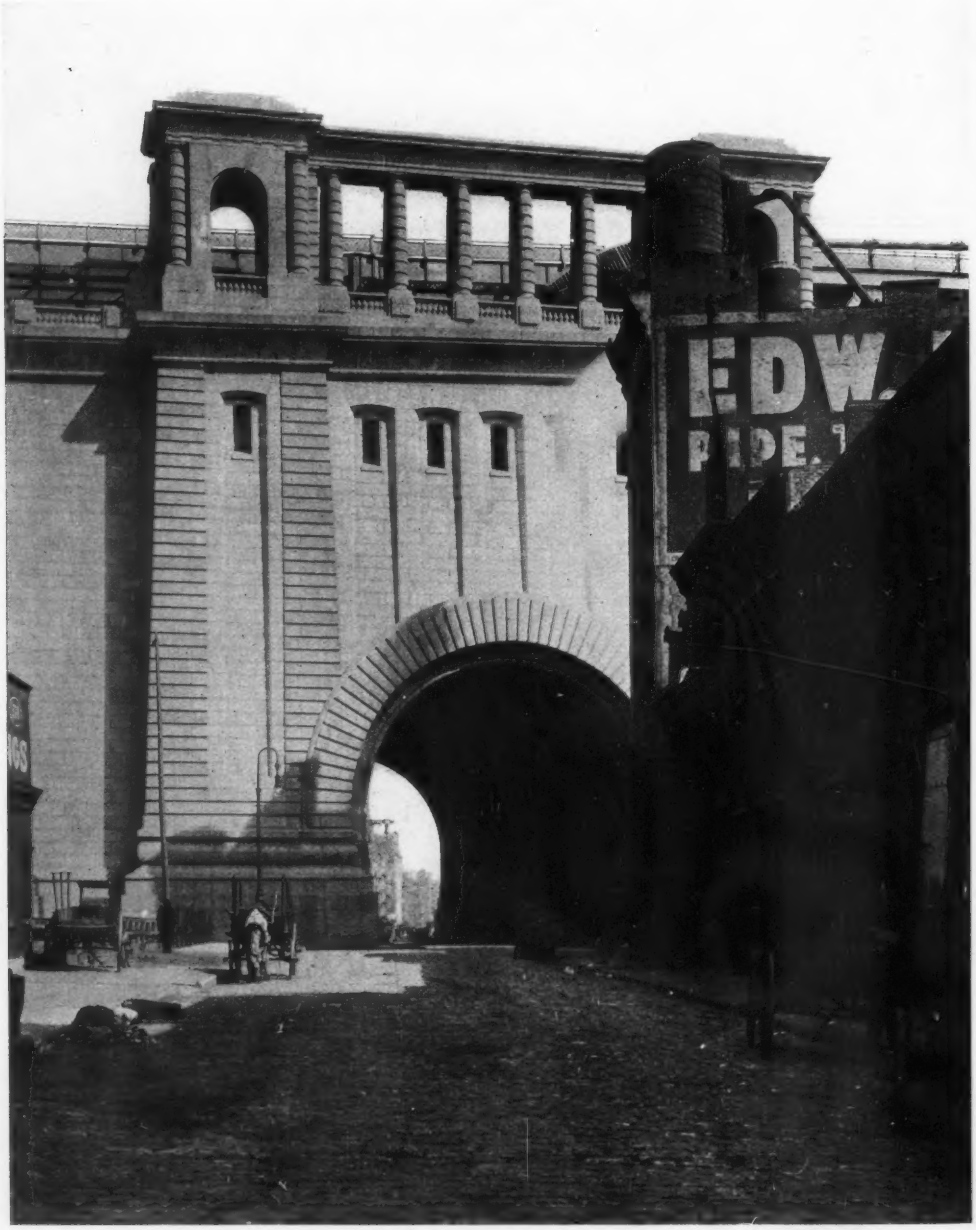


FIG. 16. MANHATTAN BRIDGE.
(Stopping Cherry Street.)

New York City. Carrère & Hastings, Architects.

The Panama-Pacific Exposition

World's Fair to be held in San Francisco in 1915

THE victory of San Francisco in securing the credentials from the government necessary for the holding of a world's fair in 1915 has been welcomed by practically the whole country as the best selection which can be made; and it is very much to be hoped that the triumphant city will be fully equal to the opportunity which it has claimed and has conquered. It has the chance of creating an exposition of altogether exceptional beauty and interest; but all depends upon the nature of the site selected and upon the extent to which the actual work is confided to the best local and American architects. In the preliminary steps which the city has taken, San Francisco has made a good start. The decision has been made to call in the National Fine Arts Commission and to depend in some measure on its advice.

In selecting a site for the exposition of 1915, the management will have to consider many different arguments of more or less weight in favor of the several proposed sites; and its final decision will depend upon the comparative importance which is attached to these different arguments. Is there any recognized standard of comparison which should help the management to estimate the force of the reasons which can be advanced in favor of one site or another? What are the dominant considerations which should determine its decision?

The writer happens to have read the discussions which preceded the selection of the sites of the last two French expositions; and while he has not these documents in front of him, he remembers the gist of the matter. The reasoning which determined the decision of the French commission ran something as follows. The success of a world's fair, from every point of view, depends upon the number of people which can be attracted to see it. An exposition is essentially a great popular place of entertainment and instruction, and the management should aim, above all, at attracting not merely a large number of people, but the largest possible number of people. In the case of the Panama-Pacific Exposition, this object is of all the more importance, because of the distance which separates San Francisco from the most densely populated parts of the United States. The journey will be unusually costly in time and money, and San Francisco will not be able to attract a sufficiently large amount of patronage unless the exposition offers exceptional inducements.

The one way to attract the largest possible number of visitors is to create a well-founded impression all over the United States and Europe that the exposition will be in certain essential respects unique; and the most important question which the management has to consider is that of the most efficient way of creating such an impression. Mere size cannot do it, because as an exposition increases in size it becomes more wearisome, rather than more interesting. The amount and variety of the exhibits cannot do it, because, while San Francisco can rival previous expositions in this respect, it can hardly surpass them. There is only one way in which such an impression can be created, and that is by making an exposition which differs from previous expositions in its plan and site, which offers to the public certain unique attractions, unusual from

its location and layout, and which takes full architectural advantage of the exceptional opportunity.

San Francisco, more than any other city in the United States, enjoys certain natural advantages which provide the opportunity for an exposition unique in the annals of such enterprises. No other city which has been selected as the site of a great international exposition has been situated on a spacious and beautiful bay, and has, consequently, had the opportunity of creating an essentially marine exposition—one which is born of the water and owes its impressiveness and beauty to its seaside. And not only has it the opportunity of creating the first essentially marine exposition, but it has the opportunity of making a more beautiful and effectual marine exposition than any other city in the world, Constantinople excepted. The water-front of San Francisco, in case it can be utilized, provides an incomparable chance of giving the exposition of 1915 precisely that marine character upon which its greatest success depends. People from all over the country and the world would be powerfully attracted by the novelty of an exposition which would be as essentially married to the sea as is Venice itself.

THE PANAMA—PACIFIC.

San Francisco, Cal.

The water-front site would, moreover, have a peculiar propriety dependent upon the history of the city and the special nature of this particular exposition. The past prosperity of San Francisco has been the gift of its harbor; and its future prosperity will be even more the fruit of the same gift. The opening of

the Panama Canal will make the harbor and the bay more than ever important in the commercial life of the city; and an exposition which celebrates the opening of the canal should, by its plan and location, commemorate the debt which the city owes, and will continue to owe, to its marine water-front.

The other proposed sites each have their peculiar advantages, but the merits

INTERNATIONAL EXPOSITION.

Ernest Coxhead, Architect.

of the water-front site issue from the very life of San Francisco, and from the very nature of the great event and work which the exposition celebrates. The water-front connects San Francisco with the world, and has made of it the metropolis of the Pacific coast. The other sites are, consequently, local and provincial in their essential nature. But the water-front belongs to the whole

city. It is central not only in location, but in function, and it is even more the center of the Greater San Francisco than it is of the San Francisco of to-day. It not only connects San Francisco with Asia, Europe and the American seaboard, but it connects the city with its neighbors and its possible future partners on every side of the bay. It is the one city which should appeal to the people of the whole surrounding district, because it is the one site which is metropolitan. An exposition built upon the water-front will encourage the greater San Francisco of the future—the San Francisco whose metropolitan aspirations have become a reality, and which is becoming as large in fact as it is in opportunity.

This consideration brings one to the

argument which should carry the greatest weight with the management, as it carried the greatest weight with the management of the last two Paris expositions. In order to make a world's fair pay, it is not only necessary to create a country-wide impression of its unusually interesting character, but it is equally necessary to induce the visitors and the residents in and about San Francisco to make the maximum possible number of trips to the grounds of the exposition. In case the fair is situated in a location that is relatively difficult or expensive of access, its patrons will tend both to diminish the number of their visits and to make each separate visit go as far as possible. They will tend, that is, to go to the exposition grounds in the morning and to remain there all day, because they will not want to incur the journey a second time on the same day. On the other hand, a very centrally located site, which is most conveniently and cheaply reached from every direction, will tempt visitors to come and go frequently. Instead of remaining within the grounds, after they have become tired, they will return to their lodgings, with the intention of paying another visit to the exposition during the afternoon or evening. Those who live nearest to the grounds will be constantly dropping in for a little entertainment; and the exposition will obtain a much larger sum total of gate receipts from the same number of visitors and residents. The increased income from a very centrally located site might easily amount to twenty-five per cent. or more.

The proposed water-front site offers advantages in this respect which are incomparable. It could be placed in perfect articulation with the transportation system of the whole of the Greater San Francisco. It could be easily reached from every direction by many different routes and at the expense of only one fare. The large population on the other sides of the bay could be landed immediately in the fair grounds after only a comparatively short water trip. The exposition would be planted in the very heart of the Greater San Francisco instead of on its margin. The comparatively well-to-do visitors, resident in the larger hotels, could come and go constantly, with a minimum of inconvenience. In a very real sense the exposition would become a heightened and transfigured version of San Francisco itself, and would reap the benefit of its close connection with the city's vital organs and system of circulation.

Of course, the foregoing advantages, great as they are, are contingent on the development of a thoroughly practicable scheme for the utilization of the water-front. Whether any plan which has been proposed or can be proposed is thoroughly practicable is a question which only a group of experts can decide. Doubtless any such plan will involve difficulties from which less central sites are free; but before rejecting the site because of these difficulties, the management should weigh carefully the force of the general arguments in favor of the water-front. Its advantages are so great that it should not be rejected unless the obstacles to its use are really insuperable. The site will be worth more to the management in gate receipts and more to the city of San Francisco in reputation and credit than any of its competitors. In order to make use of it, the management should be willing to take more trouble, and within its means, to spend more money. By so doing they will be substantially contributing not merely to the success of their immediate enterprise, and to the utmost convenience and entertainment of their expected guests, but also to the building of that Greater and Better San Francisco in which every loyal son of the city believes, and to which he looks confidently and aspiringly forward.

The Architectural Treatment of Concrete Structures

Part I

By M. M. Sloan

THE ARCHITECTURAL DESIGNER, before he can accomplish results of even a fair amount of excellency in the design of concrete buildings, must have a thorough appreciation of the character and possibilities of this material.

Concrete, used for both construction and finish, has been developed within the last decade. Naturally, the first tendency of the architectural designer in handling new materials of different possibilities from those with which he formerly worked, seems to be to follow the forms and proportions used in the constructions employing the older and essentially different materials.

A writer on architectural subjects some years ago said that American architecture seemed to be the covering of one thing with another to imitate a third, which, if genuine, would be undesirable. A principle not unlike this was at first generally applied to concrete construction, and many designs of buildings in concrete were worked up to imitate ashlar and cut stone work, and these in a class of building in which such materials would have been entirely unsuitable. So it was that buildings are to be seen in concrete formed with V-shaped joints to imitate large blocks of ashlar, and houses constructed of hollow concrete blocks looking monotonous with their uniform irregularity, imitative of rock face.

The greatest difficulties with concrete work as an architectural material consists in its lack of uniformity of color, its inability to retain any pleasing shade, and its uninteresting plastic appearance.

The better architectural designer was quick to observe that no really artistic effects could be produced in concrete unless some texture was given to the surfaces. Various methods were consequently tried by which surfaces of different textures were produced on the concrete after the form boards had been removed.

By surface treatments of various kinds the plastic appearance of the concrete was overcome. The dull blue-gray color, however, still remained, and, owing to the absorption of the cement, the concrete stained and streaked so that the structure developed, in a short time, anything but a pleasing appearance.

The treatment of cement surfaces with color in the nature of paint and washes has never been an established success, and the designer in handling concrete structures naturally discerned that the gray monotony of appearance could be relieved by the adoption of a color scheme.

It is therefore necessary in the discussion of the proper use of reinforced and plain concrete in the architectural design of structures, to consider it from both the standpoint of structural design, which gives the proportions, and the detailed design or ornament.

As the structural design must be determined before the applied ornament can be selected, it is the purpose of the writer to analyze this portion of the subject first.

Concrete building construction is so different from masonry construction in the vital principles of its use and structural design that it is evidently incorrect and faulty to apply the same immemorial proportions that have been passed along from classical and mediaeval times.

While these principles of design which influenced the proportions of the column and the vaulted and buttressed arch have been given to the architect with the sacredness with which the "English Common Law" is regarded by the legal fraternity, it must be remembered that concrete when reinforced with steel is a modern material and is without precedent except, perhaps, in China, where concrete reinforced with bamboo has been used for several hundred years.

The only material which has been used for structural purposes and which allows the same spans as reinforced concrete is steel. It has always been the practice of architectural designers to cover the steel skeleton construction with brick, stone or terra cotta, so as to entirely conceal it, and, generally, the effect at which they arrive has differed little in proportion of window openings to voids, from that found in buildings where masonry walls carried the floors of the structure.

As the material which is being considered in this article has been used principally for commercial and industrial buildings, the demands of utility have dominated design, and compelled an entirely new style of architecture. Never until the present time have the areas of the window and door openings exceeded those of the solid wall surfaces. This result, caused by the demand for increased lighting facilities, is carried to the extreme, and is one of the principal arguments against the employment of classic proportions in the design of such structures. It seems unreasonable that these proportions should be used for modern buildings when it is considered that the buildings from which they have been derived were practically designed without window openings, and were constructed so as to allow the use of stone lintels, with their small transverse resistance.

The modern concrete building is in structural design a deviation from all previous constructions and in common practice it consists of narrow piers with large twin or triple window openings between.

To illustrate the structural possibilities of reinforced concrete the illustration Fig. 1 is given. This shows a modern building constructed for garage purposes, on a principal street. The uses of the building, and its position, absolutely fix the architectural possibilities of the design. It had no natural lighting facilities except those obtained from the front and rear of the building, and therefore it was necessary to have as much glass surface as possible on these two ends of the structure. Besides, the requirements of the building precluded the use of columns except at wide distances apart, so that each of the spans of the front was made 38 feet clear, in reinforced concrete construction.

No better example of the practicability of this construction for long spans, and the influence which the requirements had upon the architectural design can be shown. The architect who would attempt to apply the principles and proportions of classic design would have failed in securing the results demanded by commercial requirements, and the illustration snows clearly the use of reinforced concrete veneered with terracotta for the construction of a city building.

To the constructor a glance at the illustration shows at once that it must be either steel, fire-proofed or reinforced concrete in construction. The fact that the material of construction is so evident by the design of the facade, shows the intimate relation between the two, and illustrates the great principle of correct architectural design when influenced by practical requirements.

With just as much consistency the nature of concrete must influence the decorative and architectural features of a building or structure in which it is used. As concrete has nothing of the fine texture of marble and as it is seldom cut or polished, the mouldings and cornices, when constructed of this material, should be such as can readily be made in wood or metal forms, and, because of its coarse texture and lustreless surface, they should never be fine.

Classic details were evolved and perfected by the ancient artists to be carved or cut from materials of fine texture. They had a material which gave sharp

and well defined shadows, and many of their mouldings were calculated to give lines of high light to separate the larger elements of the cornice or architectural enrichment. These same high lights are impossible with the dull gray granular surface of cast concrete, and so the profiles must be bold, and it is not possible to use fine detail or enriched mouldings with any effectiveness.

Referring for comparison to the illustration shown in Fig. 3, it will be seen that the detail is bold, with large and prominent sub-divisions, and easy curves and coarse angles. All of the features of this detail have been considered from the practical standpoint of being able to construct the forms in which it is cast, and to allow the removal of these forms without damage to the profile.

FIG. 1. MODERN CONCRETE BUILDING USED AS A GARAGE.

This comparison is best understood by reference to Figures 2 and 3. In Fig. 2 there is shown the sharp and delicate profile that can be suitably made in cut and polished marble. Notice in this illustration how unsuitable the crown moulding would be for concrete construction, and also that the fine dentil course, while almost impractical to construct, would in a plastic material, only look cheap and unsuitable.

What applies to cornices is of equal force with regard to decorative features such as mutules, medallions and brackets. These features in concrete must always be designed without much detail, their effectiveness being found in the boldness of profile, and in the relative proportions of their elements. For instance a bracket like that illustrated in Fig. 4 would be effective in cut stone; it would lose all character when constructed of concrete.

The sharpness of detail would be lost and the entire architectural feature would have a characterless and unpleasing appearance. This criticism cannot be applied to a similar architectural feature moulded as shown in Fig. 5. Here the very profile of the bracket signifies that the material of which it is constructed, and its form is illustrative of work that is cast, rather than cut or carved.

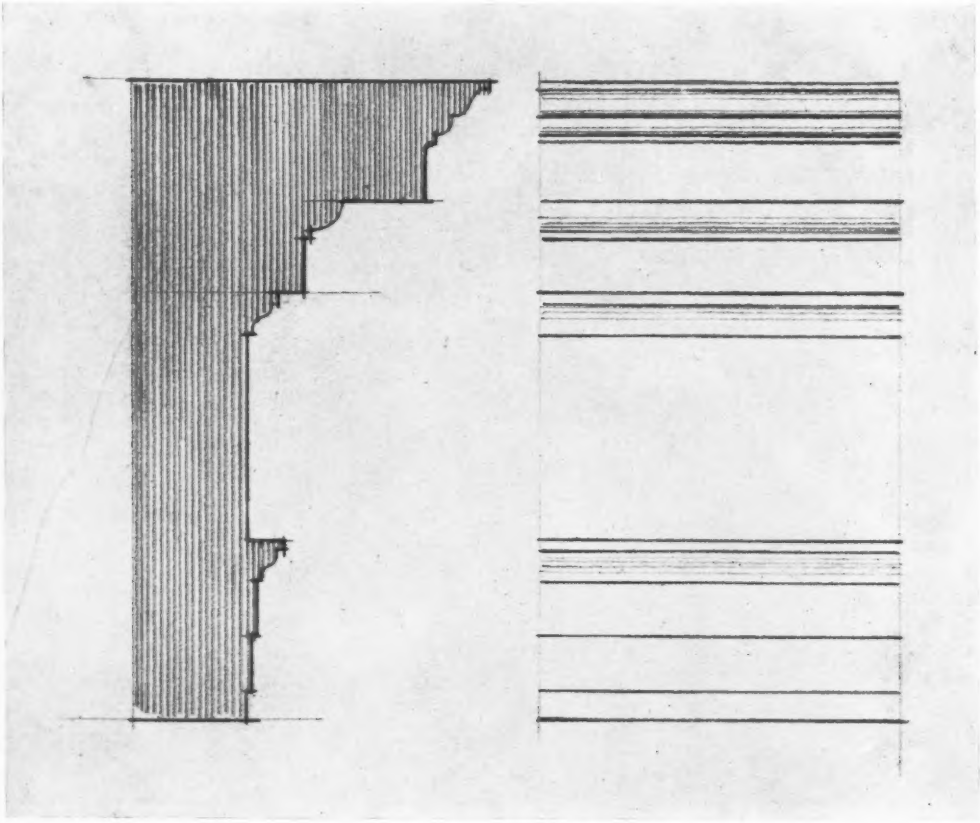


FIG. 2. PROFILE SUITABLY CUT IN MARBLE OR STONE.

The first inclination of the designer in working out the details of the architectural treatment of a concrete building is to adopt a simple style, with few architecturally ornamental features, and to relieve the monotony of the dull gray surfaces by inserting decorative surface ornament. Generally, this ornamentation has partaken of the nature of crude geometric designs, worked out in multi-colors, with dull finish, or high-gloss tiles. This surface decoration has usually been let in flush with the concrete or cement surface.

Unfortunately, these designs have not been generally successful, either in appearance or in durability. The colors of the tiles have not been as enduring as they might, and frequently the glazed tiles used have been of such a manufacture that the enamel or glaze has crazed and broken from the tile, and it is not unusual to find that tiles have come loose, dropped out, and in a short space of several years have left the building sadly dilapidated in appearance.

In studying the architectural design of concrete buildings decorated with multi-colored tiles inlaid, the feeling of the trained observer always seems to be that the tile is inadequate, that its texture is too fine for the matrix which sur-

rounds it and in general the design seems to be out of scale and frivolous when compared with the mass of the construction. Many buildings which have been constructed of concrete with inlaid tile as decorative ornamentation do not present the appearance which they should from the fact that the designer was working in a strange material.

In several instances the building has been constructed with a reinforced concrete skeleton frame, the panels of which have been filled in with hollow tile, and an attempt has been made to put a continuous finish over the tile and the concrete faces of the frame construction.

Owing to the fact that the cement finish has been carried across two materials with different coefficients of expansion, it has cracked, and in only a few years has shown a surface deterioration by causing unsightly breaks in the cement plaster, or at least stains where the cracks have occurred. And in many instances the disfigurement has occurred in the tile work ornamentation, caused by the scaling of the enamel, or by its entire displacement from the cement.

In several recently constructed buildings the decorative features of the more pretentious kinds have been worked out in terra cotta. Sometimes the terra cotta partakes of the texture and color of the cement and other times it has been glazed in colors. Generally the effect with terra cotta ornament in connection with concrete construction has been good, and its durability is unquestioned.

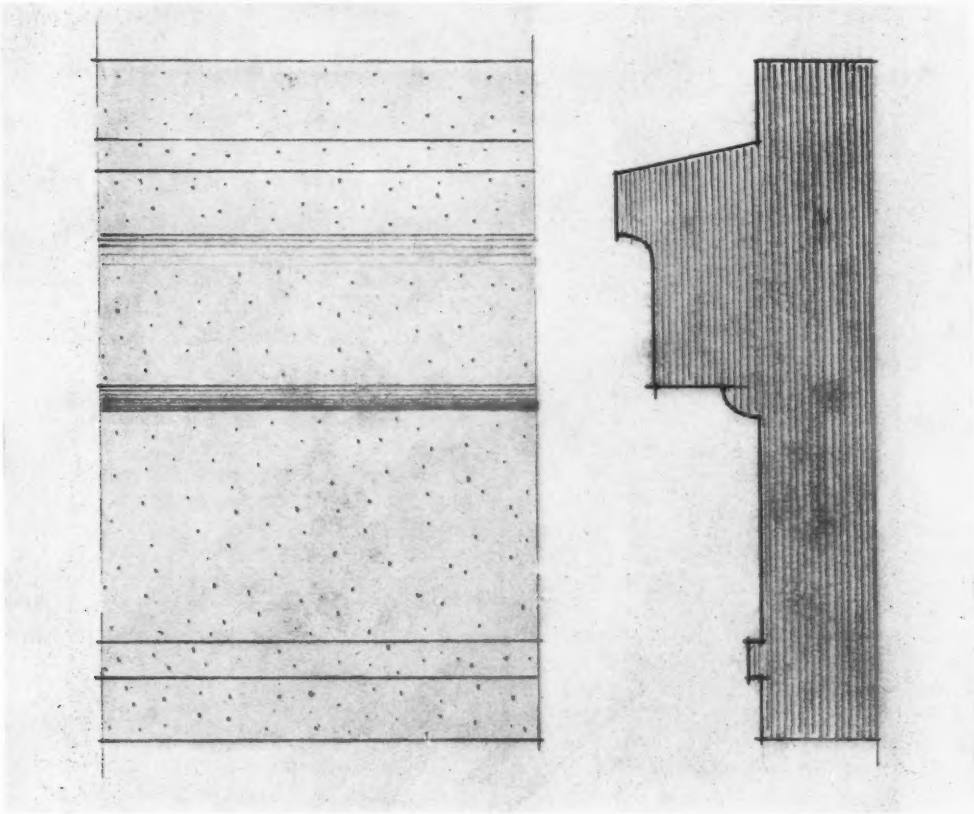


FIG. 3. PROFILE—BOLD, COARSE ANGLES, AND PROMINENT SUB-DIVISIONS.

Very good architectural effects have been produced in buildings by the introduction of ornamental features cast separately in high grade cement, and in-

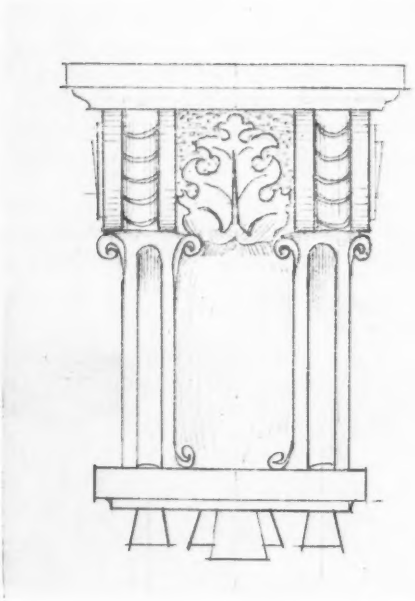


Fig. 4. Brackets—Effective in Cut Stone, but Which Would Lose Character If Constructed in Concrete.

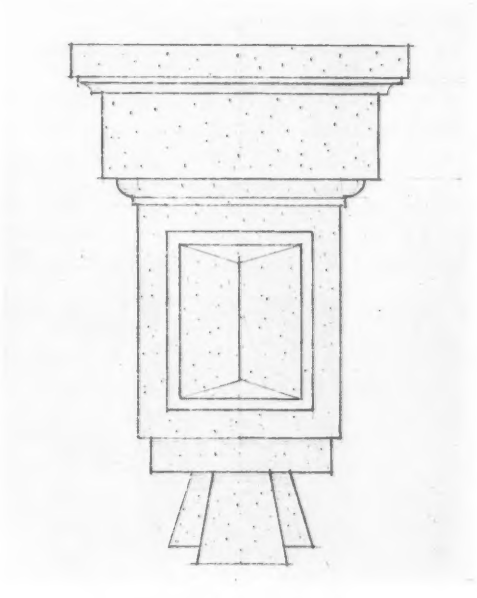


Fig. 5. Bracket Signifies the Material of Which It Is Constructed.

serted or imbedded in the concrete. In many instances these ornamental features have been very elaborate, simulating carved stone work. Unless they have been afterwards dressed or chased by hand to remove plastic or cast effects, which can never be avoided with materials poured in moulds, they will not have the live effect of carved stone, and being of cement, are absorbent, and are consequently subjected to surface discoloration and soiling by smoke and water.

Cast cement or concrete imitative of stone work has not, so far, been entirely successful. It has not withstood the weather as well as it should, and, in the writer's opinion, cannot be considered as durable a material as ornamental terra cotta or cut stone for architectural finish. This criticism is confined to the material as a decorative feature. However, structural integrity of reinforced concrete cannot be doubted.

It is the purpose in the next article to consider in detail the surface finished and the decorative treatment of concrete surfaces.

NOTE.—Part II. of the series on "The Architectural Treatment of Concrete Structures" will discuss Surface Treatment.

a. Different Method of Finishing and Effects Produced.
   1. Molded Finish.
   2. Scrub Finish.
   3. Hammer Dressed.
   4. Sand Blast.

b. Inlaid Tiles, Marble and Terra Cotta.

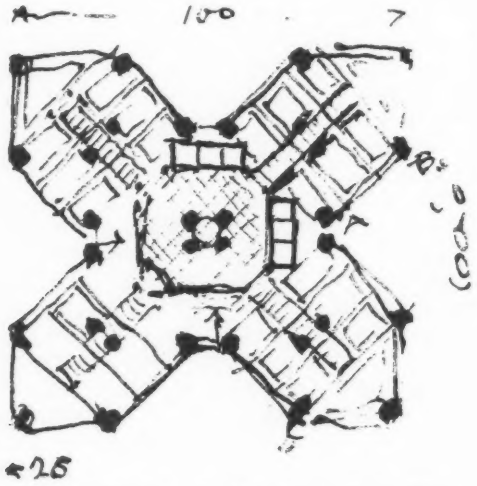
A Pacific Coast Skyscraper

ONE learns from the papers of "the Coast" that the construction of by far the tallest building thereon, at Portland, Oregon, is held to be virtually assured. A twenty-six story building, to cost a million, would be noteworthy, that is, worth a "news note," in any American city. A fortiori in one of the cities of the Pacific slope, where the congestion which compels the erection of towering buildings is apprehended rather than felt, and to which, to the Easterner or the Middle Westerner, the twenty-year old gibe of "a ten-story building in a ten-acre lot" seems particularly to apply. The incentive to the construction of such a building may be assumed to be civic as well as commercial. It is in part projected "to advertise the town."

A news note would fit the requirements of the case, however, if the projected structure were to be one of the gaunt altitudinous parallelopipeds we know so well. The perspective sketch which accompanies the newspaper article in question, however, supplemented with some information furnished by the architects, assures us that this is not the case. The design has a substantive architectural interest quite irrespective of the local interest. It is a contribution towards the solution of the problem of the period in commercial architecture.

First, what is the most advantageous "lay out" of a many-storied building on a corner lot a hundred feet square, the most eligible and economical with respect to facility and security of construction, and to the maximum of capacity, meaning not merely possibility of stowage of occupants, but "accommodation," with reference to abundance and as nearly as possible to equality of air and light? That is a common enough problem, East or West. Obviously, it is no solution to cover the whole plot with building. The common solution is a fringe of building surrounding an interior court, or two wings of building flanking a court open on one side. In the first case, the value of the court as a light-well diminishes as the height increases. In either case the court marks off the rooms lighted from it as inferior and comparatively undesirable. Some interesting essays have been made towards a ground plan that would obviate the disadvantages of the hollow square for an office building. One of the most interesting of them is that upon which the architects of this projected skyscraper on the Pacific have hit. It will be readily apprehended from the "thumb-nail sketch." The plan, it will be seen, is a square, with a triangle cut out of each face. It is officially described as a "Maltese cross," but lacks the spreading arms of that form. It is rather a St. Andrew's cross, that is, a cross of equal arms, set diagonally, but in this case with arms beveled, or truncated, by the lines of the rectangle within which it is inscribed. A great economy in structural steel is plausibly claimed for a construction in which the main loads are brought near the center, and in which, by the arrangement of the supports, which are twin columns six feet apart, connected by web plates in every story, it is maintained that rigidity of the structure is attained with lighter members than would otherwise be practicable. In any case, it has obvious advantage. At the solid, and, therefore, comparatively dark central "core," or actual junction of the arms, are disposed, and disposed of, the "services" of the

building, the elevators and stairways and lavatories, around the "smoke shaft." The corridors seem to be shortened and the corridor area to be reduced to the irreducible minimum. And without doubt the result is attained of an absolute equality of desirableness and accommodation among the offices, though some tenants might experience a preference, on the score of the outlook, for the rooms which accrue at the apical ends of the arms of the cross. This equality of accommodation is a capital point in what Paul Bourget, speaking of the tall buildings of Chicago, calls "an art of democ-



Sketch Plan—A Pacific Coast Skyscraper. Portland, Oregon. B. J. Cahill, Architect.

racy, made by the crowd and for the crowd." Manifestly, the design is limited in application to its particular purpose, that is to say, to a square of not very far from 100 x 100, and on a corner. But for such a situation, it may very well seem that the architects of this building in Portland have evolved a typical scheme which will impose itself upon other architects who have to meet essentially the same requirements.

Thus far, we have had nothing to say of architecture. But the ground plan itself suggests a more interesting architectural envelope than can clothe the common parallelopiped of commerce. For the ground plan itself shows what can fairly be called a form, in a sense in which a mere square can hardly be said to do so. And when one comes to see that the form is modified and specialized from that of the lot within which it is inscribed, not capriciously, but in obedience to the real requirements, of structure and of occupancy, one can have no hesitation in regarding it as a legitimate basis for architectural development. Certainly, if one looks at the ground plan alone, and ignores the architectural treatment of the actual project, one perceives that this plan could not issue in anything so monotonous as the ordinary rectangular skyscraper. He would rather apprehend such a variety as would entail restlessness and confusion. The necessary visibility of three facets at once, counting the narrow facet at a reëntrant angle of the cross, exposed to different lights, would of itself insure variety to the walls, no matter how tame and uniform their treatment. And, moreover, as he studies the plan, one observes that at the base the triangle cut out of each face of the square will naturally be filled with a low construction which forms the architectural base of the cruciform tower where it coincides with the faces of the arms, and a screen wall across the recess where they recede from the side of the square. One will further perceive that the central shaft, the crossing, necessarily open throughout the interior, may very well be covered with its own separate and central roof. Here, then, inherent in the very ground plan, are unusually well-marked indications of the three elements of which, according to the consensus at which all the designers of skyscrapers have arrived, their composition must consist. These are "the beginning, the middle and the end" of the Aristotelian requirements of a work of art, the base, shaft and capital of the classic column which has been adopted as the model for the skyscraper.

And now for the actual architectural issue of the "lay out," of the "parti," which, in order to discuss its architectural issue, we have to assume to be the legitimate offspring of the requirements, and which we have seen to be at least plausibly so. The general bulk, the outline, the "silhouette," one has to acknowl-

edge to be expressive and impressive, impressive by dint of being expressive. The detachment from adjoining buildings which, in the case of the common skyscraper, is secured by special negotiation with the neighbors, or is not secured at all, is here secured by the inherent disposition, so far, at least, as the architectural impression goes. Supposing, even, that the neighbors were to build "spite skyscrapers," they could not, on the two inner sides, prevent the functioning of the two triangular light shafts secured by the plan itself, while, on the other two sides, the two open sides, they could not prevent a much more inward reaching illumination than would be secured by the ordinary practice of "building to the limit," which is to say, to the building line. The disposition shown in the perspective sketch could not be infringed. And how much more impressive and expressive a disposition it is than the commoner one of two blank fronts! The light court at the center of each front gives scope and opportunity for the separate architectural treatment of a basement which is now the architectural base of a towering shaft, and now a mere screen wall between two shafts. Thereby the architectural base gains a motive which is for the most part lacking to it, and no longer appears a capricious and arbitrary variation of stories which have, excepting only the ground story, the same purposes and requirements with those above them. That aphorism upon which Mr. Louis Sullivan insists, "where function does not vary, form does not vary," cannot be quoted against a separate treatment of this base, which does, indeed, in some degree darken the rooms it screens, but, in compensation, supplies additional rooms outside the general scheme. If this present edifice were the project of an institution, instead of an individual, one would almost infallibly infer that the base thus differentiated from its superstructure was the seat of the institution, and was thus properly signalized in the architecture. Evidently the manner in which the St. Andrew's cross of the ground plan works out furnishes an available motive for the skyscraper, which is primarily the abode of

A Proposed Skyscraper.
Portland, Oregon. B. J. Cahill, Architect.

an institution, and only secondarily a "realty investment" of the same. It is, at any rate, this basement, the treatment of its detail quite apart, a logical and natural outcome of the essential scheme.

If one cannot say as much for the capital as for the base, that is because the capital has not the same character of "inevitability" as the base, and what one calls inevitability, the characteristic of any work of art, is especially a necessary characteristic of these towering utilitarian structures, which must be justified by their logical necessity or not at all. The "capital" proper, the four templar pavilions which occupy the arms of the diagonal cross, inside of the angles formed by their infringement upon the square, and the cupola which dominates and connects them, hooding the emergence of the central "smoke shaft"—all this grows naturally out of the general scheme, and, again in idea, forms an effective crowning feature, in due proportion to the equally natural and logical base. (As to the proportion of either or both to the shaft, that is a matter which, according to the experience of the builders of tall buildings, may safely be left to take care of itself. One need not trouble, in adjusting his base and his capital, whether the intermediate shaft is of two diameters or of five.) But the two-storied Corinthian order under the main cornice, and abstracted from the shaft, that is another matter. That has the fatal marks of caprice and arbitrariness. It is a feature the like of which is common enough with architects who do not see their way to making a real crowning feature. But when, as in this present case, one does see his way, why insert, at the expense of the height and dignity of the shaft, this pseudo capital, and then go on to surmount it with a real capital. It is beginning again after one has solemnly said "Amen."

We imagine that many professional readers considering this scheme, from the various points of view which it invites, will be moved to inquire, "Why not do it in Gothic?" "Papers" have been written and addresses made, as to the superior eligibility of Gothic over classic as the style for the skyscraper. But the practical applications of the theoretical conclusions are few and far between. Truly it is plausible that the historical style which aimed to "skeletonize" masonry, and succeeded in skeletonizing it, should be taken as the model for the quasi-masonic structure which the steel frame, with its protective envelope of masonry, constitutes. Moreover, Gothic has an immense repertory of precedents for the treatment, both structurally and decoratively, of the highly plastic material, terra cotta, of which the skyscraper is so largely composed, inside and out. Take this present case. The ground plan shows a support at each angle of the many angled figure. The Gothic "angle shaft," a half-round moulding, at each of the angles, would express outwardly the member which cannot be shown, and might well be crowned, after the Gothic manner, with a niched and sculptured figure. The floor beams could readily be expressed on the exterior so as to relieve the shaft of monotony, without impairing its unity. That basement, filling out the square, would naturally take the semblance of an aisle wall and clerestory, albeit a clerestory in the same plane with the wall below, and divided by buttresses working free above the cornice as pinnacles. For the crowning member, the hood of the central shaft, how many appropriate suggestions does Gothic architecture offer in its central towers or lanterns or flèches. How one would like to see this original and suggestive lay out carried out on the exterior to a result which, however based on precedent in detail, would also be in effect original.

Old Sienna

The Architecture, Painting & Craftmanship of this Italian City.

By Katherine Budd

Sketches by the Author

THE TOURIST, with but a day to "do Sienna," pronounces her "Charming!" as he rushes off, on schedule time, envying that wise man who elects to remain. For this little hill town grows in interest; a list of her artistic treasures would fill a volume; no other city has quite the same mediæval atmosphere, the same twentieth century enterprise. The wonderful old books in her libraries and archives, her famous university, and the pure Italian spoken here, have always attracted students. Boccacio vividly describes Dante, who, finding in an apothecary's stall "a book of much fame among men of worth, . . . and not having leisure to take it to some other place, leant with his breast against the bench, . . . and began most eagerly to examine it; and though, right before him, a great tournament was begun and carried through by certain noble youths and therewith the mightiest din of them around, and though many other things took place such as might draw one to look on them, dances of fair ladies and many sports of youths, yet there was never a one saw him once raise his eyes from the book."

The maker of books, as well as the reader, belongs in Sienna: his parchments and leathers have always been manufactured here; for generations the skilled binder, the tooler of leather, the workers in tempera, gesso, illumination, gilding, have kept up the precious tradition. Craftsmen now come from all over the world to perfect themselves in the busy little Tuscan workshops. Architects and decorators seek a knowledge of the old-time methods, invaluable when designing or specifying work that must harmonize with ancient furniture or hangings. The Italians possess many secret processes for imitating mediæval work, although some may not be legitimate (for instance, who could approve of "wormholes" made by a shotgun?) others are almost indispensable when one wishes to give "tone" to a raw new painting or carving. In a single day they can add hundreds of years, by deft glazing with color, by sudden changes from intense heat to freezing cold, or can dull the crude lustre of new gilding by hard rubbing with beer! One Sienese artisan, who has elevated his rather questionable trade to the level of art, fills a palatial studio on the Piazza del Campo with reproductions of early work. Being an unusually capable draughtsman, he traces his own design on a panel taken from some ancient building, and calmly proceeds to paint it before some trecento masterpiece in the museum, faithfully copying the handling of the original before him, putting in the finishing touches under a strong magnifying glass, with minute brushes. Puzzled visitors stop behind his easel, wondering at the difference between his design and the one in front of him. Perhaps later, after the panel has been manipulated in his studio, they may see it on exhibition in their home city as a "genuine antique," for even experts have been deceived by his tempera paintings. Nothing seems too difficult for his deft fingers; heirlooms of

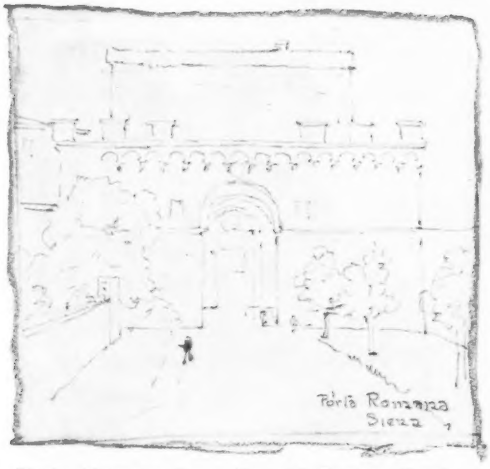
all kinds are brought to him for repairs, iron work, carvings, painted and gilded frames, porcelain snuff-boxes, etc. Sometimes, before they are returned to their unsuspecting owners, reproductions are made, to be disposed of in Paris or Boston as originals! His agents reap the benefit of his dexterity; if half the proceeds ever reached him, the studio would be abandoned, and the artist luxuriating in a villa outside the city.

The Sienese, always jealous of their rivals in Florence, long challenged their right to the title of "regenerators of Italian art," basing their claim on the altarpiece in San Domenico, signed by "Guido de Senis," and the fact that his picture is dated 1221. But a modern examination of the painting proves that the 8 has been changed to 2 in an ancient restoration of the work; 1281 unfortunately places Guido after Cimabue. Although much of this Madonna has been "restored," though it was painted in the stiffest Byzantine style, enough remains to give one an idea of the dignity, the peculiar attraction of the original. Within the next sixty years, the school of painting in Siena reached its prime, touching the level of the Florentine. Her churches and palaces contain many examples, distinguished for sweetness, gayety and richness of coloring. Her first masters were highly honored. Even in our day, the work of Duccio is highly esteemed. Lavard says,

SAN DONATO, THE CHURCH FORMERLY BELONGING TO THE SALEMBENI PALACE.

The monastry attached to this church was suppressed by the French in 1812. From here one has a wonderful view of Chianti, as far as Broglio, over the Porta Ovile.

"Some of his conceptions of sacred subjects may be said never to have been surpassed." His work may still be studied in the Opera del Duomo; after mutilations and restorations by inferior hands, after six centuries of exposure to air and sunlight, his painting is rich in color. Tempera (work in watercolors, mixed with yolk of egg), painted on a heavily gilded background, defies the ravages of time. The ground color of the faces in work of this kind was a bright green,



Porta Romana from the old Roman Road.

on which the high lights were painted. The upper coating having gradually worn away, perhaps through undue cleaning, leaves the flesh tones livid, but this is forgotten when one marks the dramatic action, the wonderful composition of the whole.

Another great painter, Simone Martini, painted in the Palazzo Publicco, an imposing fresco of the Madonna, and a fine equestrian portrait, which are still in good preservation. His best work is the frescoed vaulting at Assisi. Mæstro Simone was sent by Pandolfo Malatesti to Avignon (then the seat of the papal government) to paint the portrait of Petrarch, as "in drawing from the life, he was considered much the best master of his time." Petrarch induced him to paint his "Madonna Laura" also, and when he "received it, beautiful as he could imagine or desire" sang his praises in two sonnets, which Vasari remarks: "Gave more lustre to his life than he received from all his works!" With Simone worked, both in Siena and elsewhere, his brother-in-law, Lippo Memmi, who was also an "excellent painter," leaving behind him gigantic frescoes as well as exquisite miniatures and illuminations. Even when he worked at Orvieto he did not forget his home. We read under the angels of an altarpiece there: "Lippo, native of the pleasant Siena, painted us."

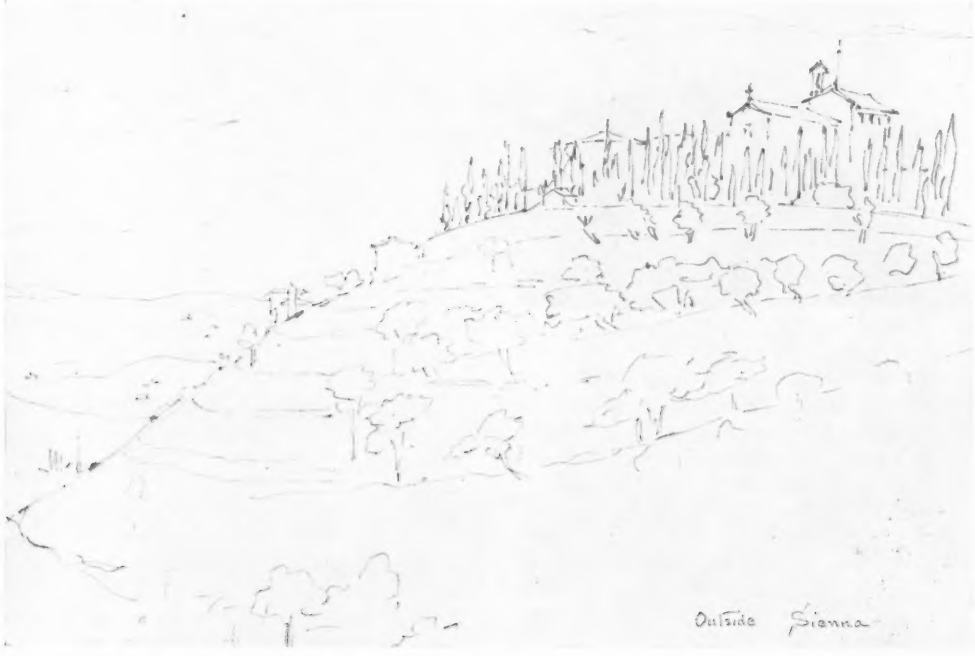
The decorative quality of the Sienese school appeals to modern taste as strongly as it did to the Signori who commanded the rich frescoes for the Palazzo Publicco.

The records give us an amusing picture of the ovation received by Duccio di Buoninsegna when his marvellous altarpiece was taken from his studio to the Duomo: "Musicians with trumpets and drums, and a goodly and devout company of priests and friars marched in solemn procession. with the Signori Novi and all the people, carrying burning lights in their hands, all the bells sounding joyously for the devotion of so noble a picture as is this." But in 1348 the last of her great masters died of the plague, and painting languished.

Another chronicler describes the bringing of pure water into the Piazza del Campo in 1343: "Such rejoicing, such dancing, such illumination, would seem incredible, nor could anyone believe who had not seen it!" The fountain is still known as "Gaia" from the "gayety" of the mad fortnight! A hundred years later, Giacomo della Quercia was recalled from Lucca by the Sig-

The Porta Camollia where the richly laden trains of merchants used to enter.

VIEW TAKEN OUTSIDE THE WALLS OF LA MANGIA, SAN DONATA, THE CATHEDRAL AND THE SALEMBENI PALACE.



THE OLIVE CLAD HILLS, EACH TOPPED WITH ITS VILLA OR CONVENT, HALF HIDDEN BY CYPRESSES.

noria to design the rich marble setting for it, his grateful fellow citizens ever after calling him: "Giacomo della Fonte." The imperfect copy now in the piazza and the time-corroded fragments preserved in the Opera del Duomo but faintly recall the loveliness of the original, which was thought worthy of being ranked "among the model fountains of the world." Until recently this fountain supplied drinking water to the quarter surrounding the Piazza, for the city had the linen being beaten with stones and rinsed in the common basin, as has been customary for a thousand years.

Yet Siena was known to the Romans, the great aqueduct makers. Even her name is Roman, from Senius, son of Remus, whose device, "La Lupa" (the she-wolf with the twins) with the "Balzana" (black and white shield) is seen on every public building.

Her sanitary condition, in the middle ages (like that of most Italian cities),

PALAZZO DEI DIAVOLI, SO-NAMED BECAUSE THE INMATES, DRESSED LIKE DEVILS, USED TO DASH OUT TO ROB PASSING TRAVELERS.

never roused herself to secure a more bountiful supply. The aqueduct now building to bring water from a distant mountain is not accompanied by a project for proper drainage. Perched safely on top of her hills, she will probably be content to allow her waste water to trickle down to the brooks below, irrigating the gardens as it falls. Rainwater is used in the household, and laundry-work is done in the old Gothic fountains (in the valleys near the city gates), was unspeakably bad. Notwithstanding, she became rich and prosperous; her haughty merchants planned magnificent improvements in the endeavor to outdo their rivals, Florence and Pisa. A new and splendid nave for the cathedral was built by Pietro di Lando, "a man of great subtlety and invention," who proposed to make the Duomo Vecchio the transept of the new one, with a high dome towering over the crossing—the result would have been one of the

finest churches in all Italy. Not only architecture, but painting and sculpture were fostered. Fra Filippo tells us: "In that time, the city of Siena was in such great peace and abundance of every good, that almost every feast day innumerable weddings were celebrated." But alas! a time came when she paid for her disregard of the simplest rules of health: in 1348, the Black Death swept through Europe, three quarters of her citizens died, "the thing went on in such wise that folk thought that none would remain alive." The living having no strength to bury the dead, whole districts were burned, together with the bodies in them, to stop the pestilence; to this day, gardens occupy quarters then covered with houses. The blow was terrible; Siena has never recovered from it. The beautiful black and white arches of the new cathedral fell, no money was left, no hands alive to finish. The ruined walls now form a part of the Piazza del Duomo. Late in the century, with due regard for the depleted purses of its devotees, the Duomo Vecchio was finished, a good example of early Tuscan Gothic. An ornate façade, fashioned after, though not equalling that of Orvieto, was added; the nave was extended by Peruzzi to its present length (it formerly stopped at the dome). After long years, the "tiger-stripes" of its black and white marbles have gradually mellowed into harmony with the Renaissance decorations. The interior appeals strongly from a painter's point of view; one loses sight at first of the fine architectural details in admiration of the color: the rich marbles, the long lines of terra-cotta popes above the piers, the curious cherubs around the chancel arch, the gay banners, the light streaming in above, over the picturesque countryfolk below. The splendid pulpit, begun in 1266 by Niccolò di Pisano, greatly exceeds in beauty the one already com-

THE PALAZZO DEI DIAVOLI, ON THE ROAD FROM FLORENCE; FROM THE TOWER A FINE VIEW OF THE SURROUNDING COUNTRY IS HAD. WATCH USED TO BE KEPT HERE FOR CARAVANS OF RICH MERCHANTS WHO WERE OBLIGED TO PASS OVER THE ROAD IN FRONT.

THE CONVENT OF THE OSSERVANZA, ON THE HILL, CAPRIOLA, OUTSIDE THE PORTA OVILE; FOUNDED IN 1406 BY SAN BERDANDINO; DESIGNED BY COZZARELLI, AND BUILT BY FOUR OF THE FRIARS. BEYOND ARE THE HILLS OF CHIANTI AND BROGLIO.

THE RENAISSANCE GATE LEADING TO THE BAGAGLI VILLA.

pleted for his native city. In this the spirit of the Renaissance began to show itself, his fervent study of Greek principles in antique statues was applied to natural models, an important period in art started into life. He worked with his pupils in Siena; founded the Sienese school of sculptors, which flourished until the time of the plague; and died, leaving his son, Giovanni, to serve the city as chief architect of the Duomo Vecchio for a score of years.

One glorious sculptor was born after the plague—Giacomo (or Jacopo) della Quercia, who stands alone, linking Niccolò with Michelangelo. When only nineteen, he showed his genius (as well as the inventiveness that must ever go hand in hand with a sculptor's work), by constructing an equestrian statue of a Sienese general who died in action against the Florentines and was honored by a superb funeral. Vasari asserts that "artists owe much gratitude to Jacopo" for originating the mixture of clay, glue and wool, which for the first time was used in this temorary model. He worked on until the unruly citizens expelled his patron. Then, invited to Lucca, he constructed a tomb, "so finely executed, that the figures . . . seem rather to be of flesh than stone." He also carved with his own hands, the marvellous entrance of San Petronius, "infinitely surprising" the people of Bologna. The Signoria of Siena commanded him to "erect the very rich decorations around the fountain in the Piazza," for which he received 2,280 gold florins. The figures showed pliancy and grace, the softness of flesh, far removed from the stiff, formal handling of the old manner. He also designed the font in the Baptistry, and made one of the bronze panels; but, as he "was tardy and preoccupied as usual with other commissions," the others were given to Donatello, Ghiberti, etc. He designed the statue on top, which was executed by his pupil, Pietro del Minella. His work was well rewarded; he was knighted and made warden of the Duomo. We are often called upon to make allowances for the artistic temperament in business matters; one likes to know "that at no time, either before or after, were the works of that edifice more prudently directed!" also, that he "effected many useful and creditable improvements in that building."

One of the ten Sybils in black and white marble from the pavimento of the Duomo., 1483. It shows the Lupa and the Marzocco shaking hands in front of the tablet, referring to the alliance between Florence and Siane. When this League was proclaimed, "Il Moro" said: "God grant it be true, I cannot believe it."

As was common in those days, the painters and sculptors were also architects. Lippo Memmi designed the fine top for the Mangia Tower; Martini has the credit of many beautiful Renaissance buildings as well as much military work. Federighi built the Loggia for the Piccolomini pope, and designed various decorations throughout the city. Cozzarelli did the palace of the Magnifico near the Cathedral, with the fine torchholders, which are close rivals of the lanterns of the Strozzi palace in Flor-

CORONATION OF THE MADONNA. LOVELY PANEL BY ANDREA DELLA ROBBIA, IN THE OSSERVANZA. THE GROUP OF SAN BERNARDINO WITH HIS HAND ON SANTA CLARA'S HEAD IS BEAUTIFUL. THE CHURCH IS RICH IN TERRA COTTAS AND EARLY PAINTINGS.

ence, also the Convent of the Osservanza, which was built by four of the monks.

Baldassare Peruzzi, called the "architetto universale," left a lasting mark on his native town, although it is more than doubtful whether all the buildings attributed to him were of his planning. The Sienese agree with Vasari that "the works he has left are manifest and honorable fruits of that true genius, which was breathed into his mind by Heaven itself." After assisting Pinturicchio in the Duomo, he went to Rome to execute many decorations. Agostino Chigi (the name is still a distinguished one in Siena) befriended him, giving him means to pursue his studies of the antique. Eager to rival Bramante, Peruzzi rapidly familiarized himself with classical architecture. He also became marvellously proficient in perspective, as the admirable drawings left by him indicate. The Farnesina, which he executed for Agostino Chigi, is described by a contemporary as "a thing born, rather than one merely built!" In the midst of his activity, Rome was sacked; Baldassare, taken prisoner by the Spaniards, was mistaken by them (on account of his "noble aspect") for a great prelate, and tortured to make him pay high ransom. Escaping at last, he entered Siena stripped to his shirt! Clothed, honored, made chief architect, he lived there for years. The pope "bore him no little ill will" because he refused to aid the Imperial army in the siege of Florence; the mediation of four friendly cardinals was needed before his forgiveness was obtained and Peruzzi allowed to return to Rome and resume his great work there. Too gentle and refined to push his own interests, he died there, very poor, neglected by those for whom he had worked, though greatly mourned when too late. Perhaps he would have been happier, leading the simple life in Siena, with his friends, Beccafumi and Capanna.

San Francesco, Across the Olive Orchards and Cypresses

In spite of the fact that he was capo-mæstro of the works of St. Peter's and designing other important buildings, Peruzzi found time to prepare magnificent "scenic arrangements" for a drama written by Cardinal di Bibiena, after a fashion "long out of use." One wonders whether his influence had any connection with out-of-door theatres, several of which are to be found in Siena. The largest of these is in the garden of Torre Fiorestina; another, equally elaborate, but covering less ground, is at the end of the pleached walk leading from the Palazzino Gori; a third small one is in a convent, within the walls of the city. All have a raised stage, with wings, and all proper exits, etc., of carefully clipped trees and shrubs. To us, who own but one perfectly formed pleached walk, these green theatres are endlessly interesting. No one seems to make use of them now, but in their day, how many operettas they must have framed! Nothing more suitable for the dainty formality of those days could be devised; we often see

THE DUOMO FROM SAN DOMENICO, ACROSS THE FONTE BRANDA AND THE VALLEY WHERE SANTA CATERINA LIVED; THE FRONT WALL OF THE UNFINISHED NAVE, THE CAMPANILE AND THE OLD DOME BREAK THE SKYLINE BOLDLY.

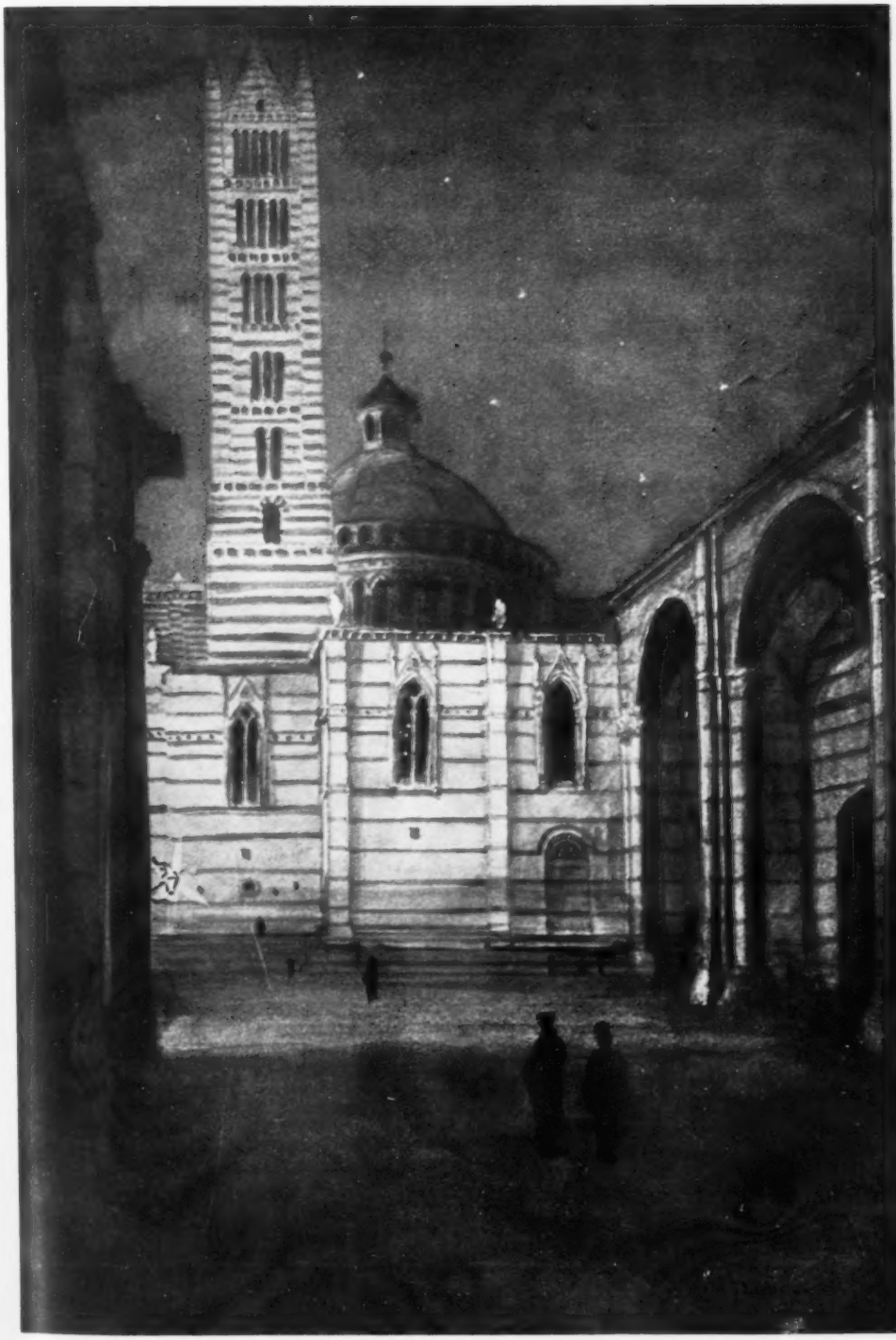
Shakespeare, in woodland or garden, how interesting to stage a play of Goldoni's, how inspiring to have a perfect little theatre ready at a moment's notice for an entertainment!

The Italians live far more in the open air than we are wont to do; a Sienese gentleman is apt to have half a dozen villas, which he visits with his family in turn, as well as a hunting lodge which he values greatly in the fall during the season.

THE VESCOVADO (ARCHBISHOP'S PALACE) CORRESPONDING IN "TIGER-STRIPS" TO THE CATHEDRAL BESIDE IT, WITH CHARACTERISTIC SIENESE TREATMENT OF THE ARCHES.

Splendid stalls were carved for the chapel in the Palazzo Publicco by Domenico de Niccolò, ever after called "del Coro" by his admiring fellow citizens. With the two Barili, he produced carvings "not excelled by any other city."

Siena boasts of two unique possessions, the tavoletti (or painted covers of the old city records), and the inlaid marble pavement of the Duomo. The latter, being too delicate to stand wear and tear, is kept covered, except once a year during the great festa of August, when one inspects it under difficulties, owing to the crowds in the cathedral. A better fortune was mine: One day, while sketching there, I noticed hurrying porters with planks on their shoulders, and, curious to learn the reason for this unusual proceeding, was informed by the sacristan, "The pavimento is being uncovered, il principe americano is coming!" "Which one?" (as if that dignity were common at home). "Il Signor Morgano; he is coming to-day from Perugia." By afternoon, when the "American Prince" motored softly into the Piazza, all was bare and clean, and the sacristan ready with a wet swab to brighten the time-dulled colors of the marble pictures. For hours the quiet little party examined the graffiti, passing from the early black and white ones in the choir to the freer designs of the

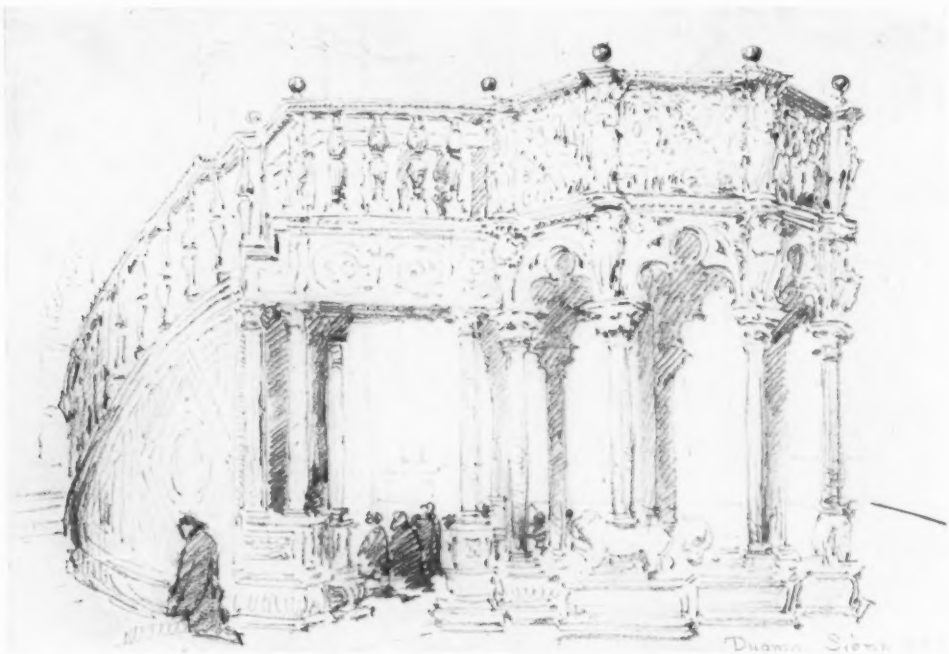


THE DUOMO FROM THE OPPOSITE DIRECTION, SHOWING RUINS OF THE GREAT NAVE BEGUN BEFORE THE PLAGUE OF 1348. THIS SKETCH WAS TAKEN BY MOONLIGHT THROUGH THE ARCH AT THE HEAD OF THE VIA DE CITTA.

SAN GIOVANNI, THE BAPTISTERY UNDER THE DUOMO, BUILT IN 1317, WITH THE SPLENDID FONT DESIGNED BY GUACOMOO DELLA QUERCIA. WITH PANELS BY DONATELLO, GHIBERTI, ETC.

THE RICHLY ORNAMENTAL BLACK, WHITE AND RED MARBLE FAÇADE OF THE CATHEDRAL, WITH THE MOSAIC OF THE CORONATION OF THE MADONNA IN THE GABLE. THIS WAS BUILT ABOUT FIFTY YEARS AFTER THE MORE BEAUTIFUL ONE AT ORVIETO, WHEN THE SCHEME OF ENLARGING THE DUOMO HAD BEEN DEFINITELY ABANDONED.

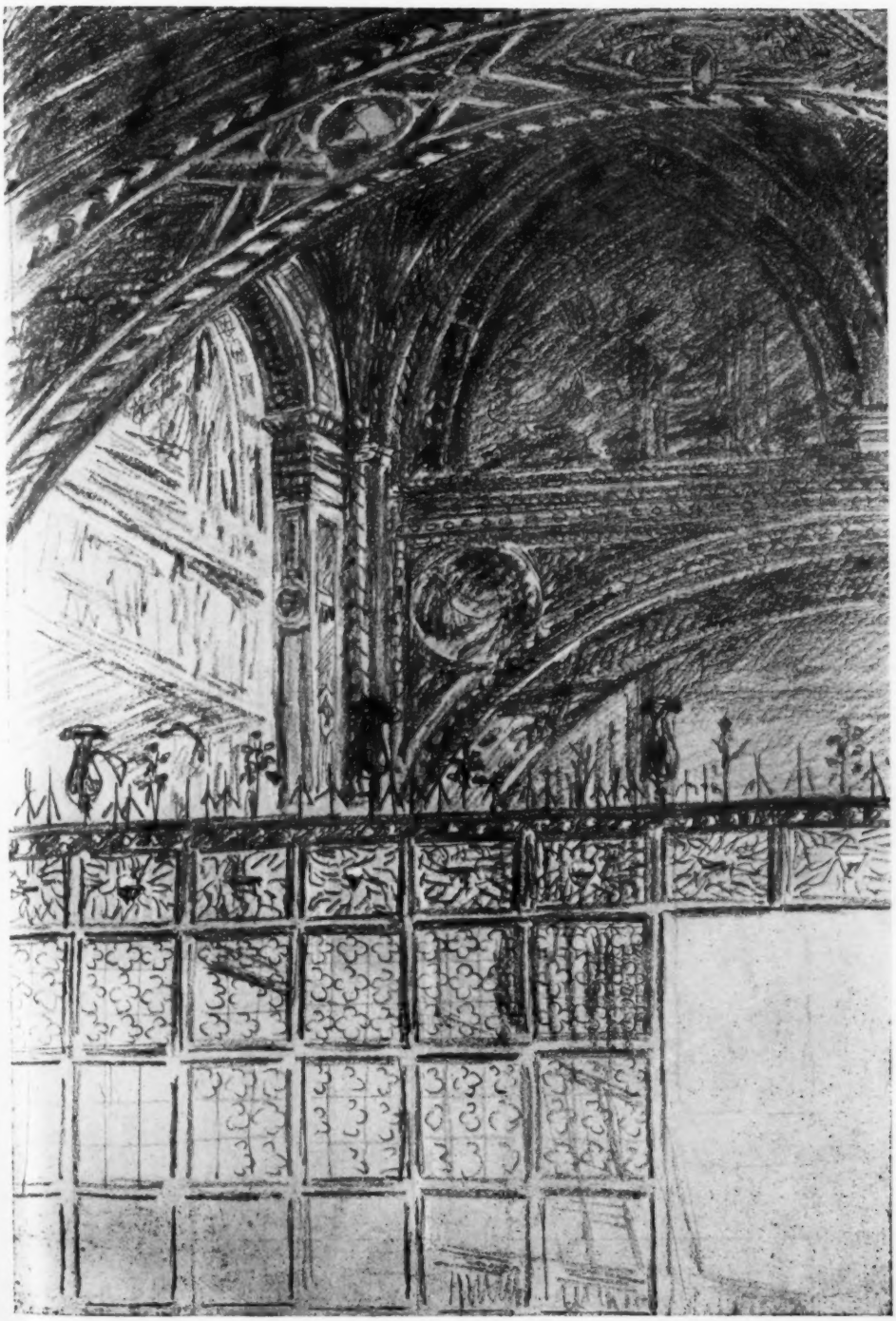
nave. Tourists flashed through the church, casting casual glances at the marvels under foot, with a "How fascinating!" as they hastened away, without seeing the little group reverently engaged in study. I must confess their sustained interest in the artistic quality of the pavement was a lesson for me; the drawings in the Opera del Duomo had appealed to me more than the actual flooring, the unsuitability of the delicate material for heavy traffic, as well as the character of the designs chosen, having hindered my enjoyment. Why, for instance, walk over men engaged in violently murdering the Holy Innocents. As the light faded and they slowly left the cathedral, the sacristan confided with much respect: "He has given us five hundred lire for the Duomo."



THE MAGNIFICENT PULPIT OF THE DUOMO WHICH MARKS THE BEGINNING OF THE RENAISSANCE. IT WAS STARTED BY NICCOLO DI PISANO IN 1266. THE STEPS WERE MADE BY NERONI.

Tradition tells us that Duccio made the first chiaro-scuro marble picture, and that he began the famous pavimento. Although evidence is against it, we like to imagine that he did, and that Dante walked over the earliest scenes, and described them in his walk to meet the "creatura bella." The oldest are conventional designs in black and white marble, but later other colors and disturbingly complicated compositions were employed. In spite of the beauty of the designs, the price for the execution was hundreds of times greater; Matteo di Giovanni, for example, received four lire for his wonderful design, including the perspective of a villa with arches and many figures in violent action, the Murder of the Innocents, while Federighi had 650 for his, including the actual work. Beccafumi's have always been popular, in low tones without the varied colors used by the other artists.

The tavoletti or registers of the Treasury of Siena from earliest times until long after the fall of the Republic were filed away at the close of each year by



These frescoes by Taddeo Di Bartolo in the Capello Del Palazzo, 1406, are the beginning of Sienese Quattrocento work. They represent the assumption; the coloring is still rich and lovely. The iron screen, by Giacomo Di Giovanno, is adorned with the Balzana and Lupa and a fine cresting. This view is from the Sala Dei Nove, the "Nine" used the chapel for service before their meetings. The whole chapel is a treasure of early art, in carving, sculpture and painting.

A typical street in Siena. Showing the bridges thrown across the streets, by which one could pass from house to house without danger. Many of these picturesque bridges have been swept away by the march of "improvements."

the retiring Camerlingo in exquisitely painted covers. His portrait and arms, or some historical event, or perhaps the chief political occurrences of his term of office were painted in tempera by the best artists, forming an illustrated chronicle extending over hundreds of years. These tavoletti are unique, and the pride of the Sienese heart of to-day. The colors of the miniatures are marvellously well preserved, the foundation of gesso, raised and tooled and heavily gilded, being proof against the deterioration of the centuries.

The fan-shaped Piazzo del Campo, called the finest in Europe, is surrounded by old palaces. Although very beautiful, it seems an awkward place for horse-racing, yet the Palio has been run there for hundreds of years. The city being under the protection of the Madonna, her principal festivals are kept as holidays: the races are in her honor, the prize a rich banner or "Palio" which the winning company keeps forever after in its chapel. Fierce rivalry prevails; even the stranger takes sides, hating the "Caterpiller" or the "Goose" if he happens to sympathize with the "Tower." Twelve men from each of the seventeen departments take part, parading all day in gorgeously embroidered silks and velvets, fashioned like the costumes worn when the Palio was first run. The horse allotted to the contrada, splendidly caparisoned, is led into its chapel, blessed and drenched with holy water; the men are blessed from the Vescovado. At sundown every inch of space in the Piazza is packed with people who cheer or weep without restraint according to the fortune of their contrada. Later, the quarter of the winning contrada is beautifully illuminated, and banquets are arranged in the street in front of its chapel. The

Detail from the Palazzo of the Magnifico near the Cathedral. Great Standard Bearer of Bronze, designed by Cozzarelli.

THE REAR OF THE FONTE NUOVA, WITH STEEP STREET LEADING UP TO THE PALAZZO SALEMBENI AND SAN DONATA.

This oft-copied upper part of the Mangia Tower we owe to the painter, Lippo Memmi.

victors do not quiet down for a week or more.

Once a year at daybreak on the 15th of August, the great bell, La Mangia, rings for a mass, celebrated in the beautiful chapel at the foot of the tower. Built as a votive offering for "a miraculous deliverance from the pestilence," it shows traces of much later work; Bazzi's fresco has disappeared almost entirely from exposure to the weather, but the frieze of griffens and the other work of Federighi are untouched by time.

The Palazzo Publicco is splendidly decorated. The Signori enriched the great rooms where they met with priceless frescoes, dating from the earliest period, with wrought iron, sculptures and carving, all well preserved.

The city is full of old palaces and houses of much architectural interest. The clever brickwork is especially noticeable, the simplest forms being used, and openings decorated with repeating patterns in endless variety. The irregularity of the small handmade brick gives charm, one cannot attain a similar effect with hard, machine-made brick.

The quarries around Siena have furnished her with marbles in abundance. Fine and durable black and white marbles, the beautiful yellows and browns we know as "Sienna marble," red, green, all have been found at hand as needed and built into her churches and palaces. The Salembeni, Saracini, Piccolomini, all the old families, rivalled each other in the erection of their stately homes. For protection in case of uprising, most of them were connected by arches thrown across the streets, and by underground passages. Some of the outlying villas also were connected by tunnels, the Palazzo dei Diavoli for instance, and the Convent of the Osservanza, both miles away. In the days when lawmakers reserved to themselves the right to sumptuous clothes, forbidding others to set foot in the streets, except in mean attire, ladies used these bridges exclusively, passing from

Chapel at the foot of the Mangia Tower (photographed during the palio). Vowed "for a certain miracle, a deliverance from the Black Death," in 1348. The frieze of griffins is by Federighi, 1460.

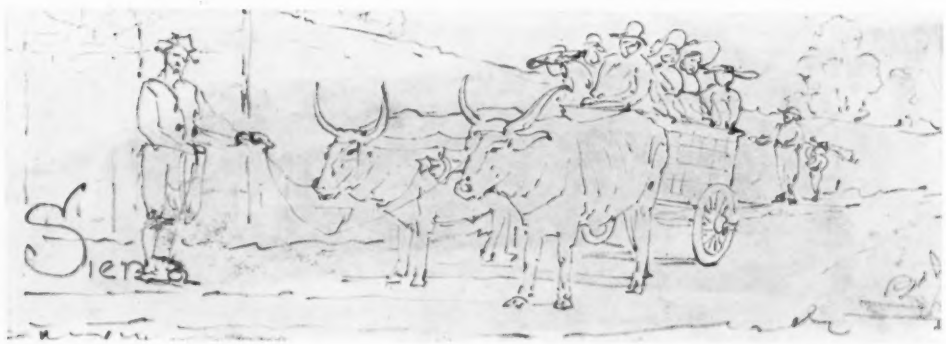
house to house splendidly dressed, and be-jewelled on their way to entertainments. Many of these arches still exist, adding to the picturesqueness of the streets.

From the road surrounding the walls one sees endless beautiful views of Siena: of the steep hills, crowned by towers, the Mangia and the Campanile of the Duomo far above in the blue sky; of her formidable fortresslike palaces; her old houses, crowding each other down the descents, almost meeting over the narrow streets, and of the fine, old walls, girdling the whole, zigzagging around the valleys, broken only by the impressive old gates. Open country creeps close to the wall, contrasting with the unequalled soft, rich reds of the brickwork. Beyond are gardens, farms, then line after line of hills as far as the eye can see, dotted with vines and olives, each height tipped with cypresses and a villa or convent. In the fourteenth century, though disturbed by constant warfare, "when the injured people sought to cast down the power of the great," Siena was yet the home of so many holy men and women that she was called "the ante-chamber of Paradise." Her favorite saint is Catherine, one of the most remarkable women who ever lived. One finds the events of her life pictured everywhere, from the stiff, ugly likeness painted by her follower, Andrea Vanni, to the graceful frescoes of Bazzi ("the light-minded idol of Siena"). Born just before the plague, her short life was passed in sad times. In a day when woman was of no account, when a

THE CAPTAIN AND STANDARD BEARER WITH THE BANNER OF THE TORRE, THE PAGES, ETC.; GORGEOUS IN CRIMSON WITH GOLD EMBROIDERY READY FOR THE PALIO IN THE PIAZZA DEL CAMPO. THE HORSE, CAPARISONED TO MATCH (NOT SHOWN IN THIS PHOTOGRAPH) IS BELOW. THOUGH TAKEN TO THE CHAPEL OF THE CONTRADA, BLESSED, DRENCHED WITH HOLY WATER, HE DID NOT WIN THE PALIO FOR HIS FRIENDS.

gentleman could write, "much it doth displease me that any husband take counsel of his wife," the influence of Santa Caterina spread throughout Christendom. The daughter of a poor tanner, without education, her letters (four hundred of which are still preserved) "count among Italian classics." Called everywhere as peacemaker, she was sent to Avignon, where, to use her own words, she persuaded the pope to "take the road to Rome, where perils and malaria and discomforts awaited, where the delights of Avignon were but a vain recollection." Her power was not due to her beauty (even Raimondo, her confessor, records: "Nature had not given her a face over fair"), but to her winning grace, wisdom and keen sense of humor. Her father's house in Fonte Branda, altered by Peruzzi, and filled with frescoes, is now a shrine for pilgrims.

The graceful courtesy of the people gives the last charm to life in Siena; one can follow tiny paths through the fields for miles, skirting villas and farms, sure of a hearty welcome from everyone and a "Buona sera lei" in musical Tuscan. The skill, intelligence and humor of the Sienese endear them to the guest within their borders. Withal, a certain primitive simplicity prevents many of them from realizing conditions elsewhere. As we were waiting homeward bound at the station on our last visit, a donkey brayed tremendously. "I am glad we shall not hear that in America," said I. "What, have you no donkeys there? No? Then I suppose you depend on oxen in New York? No oxen either? Then how can you do business?"



THE PROPRIETY OF DECORATION

In Business Places

By PHILIP S. TYRE

REFERRING TO THE ARTICLE in the March issue of the Architectural Record describing and commenting upon the United States Post Office, Custom Houses and Court House in Cleveland, Ohio, it is noted that discussion is invited upon the propriety of mural paintings in the principal offices of the building. The invitation seems timely, for in view of what has been said and done, we might expect divergent opinions even in such a specific case as the one presented. The opinions of painters will be as desirable as those of architects for in many cases the reasoning or feeling of the architect may run counter to the aims or principles of the painter.

We will all agree that the best architectural design will result from a combination of the best work of the architect, the painter and the sculptor, with these three working in harmony. In the particular case under discussion we have the painter to consider. Then let us look at the conditions governing his work before we decide whether or not he will be asked to decorate this room or that one. If his work fails the whole fails, and he is wanted only at his best. If his creation is not a valuable contribution to the whole realm of the painter's art, it has failed as painting, and as a failure in itself it is a flaw in the whole, whether or not it is harmonious with the whole. So if we find a place for a mural painting available, it must evidently be in a room where it will not be required that the painting be pushed into complete subordination. If the use of the room be such that a good, full blooded, satisfying work of art obtrudes, then let us neither push the painting into obscurity by placement, nor select a work of anaemic character that will cower into a lowly relationship with its surroundings. Remember that the painter for centuries was a slave to architecture, then to religion, and has stood alone only since about the fourteenth century.

It seems to the writer that he who attempts to rule the paintings out of the offices of high officials of the Government will have a rough road to travel; provided that such offices are located in a Federal building skillfully and artistically designed throughout and built monumentally. The question of having mural decorations in the offices of the Cleveland Federal building seems analogous with the question of having beautiful railway stations and good looking shops. It deals with the same general problem—the degree of beauty to be allowed to business places. Ruskin long ago tried to teach us to build our shops and business places without ornament. He was an eminent authority, and such teaching as his, extremely didatic, should lead us to consider carefully the opinions of any individual, lest those of us who are students, or timid practitioners, should be guided without the aid of thorough reasoning and discussion. One man can scarcely, no matter how profound, look at a subject from every angle and with every possible consideration. It is surprising to note how completely Ruskin has been routed in many ways in his absurd endeavor to lay down rules to apply to all and for all time. He would have ruled out from our shops and business places, categorically and without distinction, all classic forms and all ornamentation; in fact all beauty. The following comments from Ruskin's "Seven Lamps of Architecture" are quoted and discussed because of their close bearing upon the subject of the murals as well as for their direct application to the general problem of decoration. He said:

"Wherever you can rest, there decor-

ate; where rest is forbidden, so is beauty. You must not mix ornament with business, any more than you can mix play."

The most familiar position of Greek mouldings is in these days on shop fronts. There is not a tradesman's sign, nor shelf, nor counter in all the streets of all our cities which has not upon it ornaments which were invented to adorn temples and beautiful palaces. There is not the smallest advantage in them where they are.

And of railroad stations, he says:

"Another of the strange and evil tendencies of the present day is to the decoration of the railroad station. Now, if there be any place in the world in which people are deprived of that portion of temper and discretion which are necessary to the contemplation of beauty, it is there. It is the very temple of discomfort, and the only charity that the builder can extend to us is to show us, plainly as may be, how soonest to escape from it. The whole system of railroad travelling is addressed to people who, being in a hurry, are therefore, for the time being, miserable. No one would travel in that manner who could help it, who had time to go leisurely over hills and between hedges, instead of through tunnels and between banks; at least those who would have no sense of beauty so acute as that we need consult it at the station. The railroad is in all relations a matter of earnest business, to be got through as soon as possible. It transmutes a man from a traveller into a living parcel. For the time he has parted with the nobler characteristics of his humanity for the sake of planetary power of locomotion. Do not ask him to admire anything. You might as well ask the wind. Carry him safely, dismiss him soon; he will thank you for nothing else. All attempts to please him in any way are mere mockery, and insults to the things by which you endeavor to do so. There never was more flagrant nor impertinent folly than the smallest portion of ornament in anything concerned with railroads or near them. Keep them out of the way, take them through the ugliest country you can find, confess them the miserable thing they are, and spend nothing upon them but for safety and speed. Give large salaries to efficient servants, large prices to good manufacturers, large wages to able workmen; let the iron be tough and the brickwork solid, and the carriages strong. The time is perhaps not distant when these first necessities may not be easily met, and to increase expense in any other direction is madness. Better bury gold in the embankments than put it in ornaments on the stations. Will a single traveller be willing to pay an increase fare on the South Western because the columns of the terminus are covered with patterns from Nineveh? He will only care less for the Ninevite ivories in the British Museum; or on the North Western because there are old English-looking spandrils to the roof of the station at Crewe? He will only have less pleasure in their prototypes at Crewe House. Railroad architecture has, or would have a dignity of its own if it were only left to its work. You would not put rings on the fingers of a smith at his anvil."

Ruskin's good logic is a little high-handed and incomplete, and it seems as though he had been outnumbered a hundred thousand to one. We have not heeded him. Apparently he did not conceive that it would be possible to build railroad stations so great that they would dignify the classic ornamentation used, and that we would be able to practically conceal the fact from the passer-by that the railroad station harbored any discomforting means of travel.

Would Ruskin have cared to wait for a half hour in a railroad station designed without regard for beauty if he could have done the waiting in the new terminal of the Pennsylvania Railroad in New York or in the new Union Station in Washington. Every traveller is obliged to do considerable waiting for trains. A traveller can spend a very pleasant half hour in any of our newest important stations. How about the exterior of the station? Are all the passers-by travellers in a hurry? Do we want a single purposely unattractive building in any of our cities? That has been answered by thousands of skilled architects and by every progressive citizen.

The eye will, of course, cease to revel in those forms of beauty continually before it. The shop keeper will not take daily pleasure in looking at a classic pilaster on his store front, the butcher will not look once a month at the color of the bricks on the front of his store; also it seems likely that the priests and kings who have lived in those cathedrals and palaces most famous in art must have gotten sort of used to their charm. Suppose a building or room is a workshop, should it be build or adorned for the worker alone? The great temples and palaces were, as can readily be seen, built not alone for the occupants. What of the passer-by, the visitor to our city, the general appearance of our shops and stores and office buildings throughout? We obviously want a little beauty wherever possible, the most where we have time to enjoy it, and where it by right of dignity and wealth and power belongs, but surely the extent of beauty is a matter to be adjusted in each case. We will not have any one lay down any general rules. We want to use reason and consideration. We will rarely cheapen or insult an ornamentation by locating it unthoughtfully or unwisely.

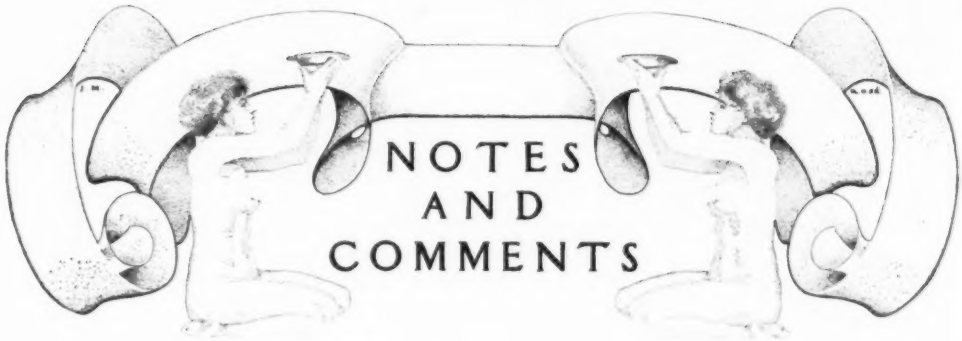
The men who will occupy the Federal offices will not be distracted from business by the beauty of their apartments. They will probably all be men of culture as well as business. When the pictures have ceased to have much interest for these men there will still be a sense of refinement and beauty in the atmosphere created by the works of art. Besides a business man, particularly a government official of high rank, is not necessarily a grind; his business is not such that he does not enjoy pleasant surroundings. He will have visitors who will not have to rush in and out. We would not deny him the privilege of having an expensive and attractive portrait on the walls; why then deny the mural painting which keeps its place on the wall and is unobtrusive but beautiful. The small picture or portrait hung on the wall is far more attractive and consequently more detractive from business thoughts, and the smaller it is the more attractive it is likely to be on a large wall area. Then also it may or may not be a good picture according to the individual taste of the tenant, while the mural will nearly always be executed by a skilled painter selected by a competent committee. With his office walls balanced with good mural decorations the official will not feel compelled to hang the photograph of his political friends, which are usually not even attempts at portraiture and are often mere maps of physiogomy, whose original purpose was to adorn a campaign banner or poster.

The criticism that a place of business is no place for ornament seems to the writer to be a common one, too sweeping, and more likely to be put forward by a person untrained in art than by an artist or an architect whose observations and training have enabled him to cope with problems of the proportionment of beauty and ornament, and to distribute refinements with discretion.

The writer recalls in a recent novel by the late David Graham Phillips that the hero, a successful young artist, had his studio in an unfrequented woods. The building was a simple shed and was practically unfurnished. In the story the artist is visited by the king of finance who admires this trait of simplicity in the artist as it recalls to him his own severe business office, where nothing of beauty is allowed to temper his workday surroundings. Yet this young artist hero entertains his sweetheart and her relatives frequently in the garret-like studio, and serves tea or chocolate.

It might be well for us not to create too great a gulf between business and things of beauty, for we will often find business in the same boat with pleasure.

The government officials in the Cleveland Custom House will probably be able to get down to brass tacks in their business conferences just as well in full view of the mural pictures as they would if the walls were bare. Their visitors and business associates will surely enjoy the aesthetic qualities of the room, and even the occupants may, when business is over, turn to their confining walls and say: "Well, Uncle Sam has a level head, and, besides, is a bully good artist."



NOTES AND COMMENTS

PLANS FOR THE LINCOLN MEMORIAL

Champ Clark's suggestion that the people of the United States be asked to decide regarding the location of the proposed Lincoln memorial in Washington, has been accepted by the Washington Chamber of Commerce. A committee has been formed, consisting of about seventy-five prominent men and women—few of them holders of public office—to inform the people and get their judgment. Glenn Brown, the secretary of the American Institute of Architects, is chairman of the committee, and he has issued an illustrated pamphlet giving information concerning the three plans which are before Congress, and presenting the arguments in favor of the Newlands bill, which is in behalf of the site proposed by the expert commission. The other bills are the McCall bill, for a structure on the ground adjoining the Union Station, and the Lafean bill, for a highway from Washington to Gettysburg. Of the first, Mr. Brown says: "The McCall bill offers neither a definite design nor site. The memorial is to be somewhere and of some form, on an irregular forty acre tract. Among the schemes favorably under consideration was a peristyle encircling the plaza of the Union Station; in the center of this is to be the Columbus memorial. Thus the memorial to Lincoln becomes a part of the station, a vestibule guiding to the great structure, and forms a background to the Columbus memorial—an admirable embellishment for the station but lacking the individuality and distinction necessary to commemorate Abraham Lincoln. A suggested colonade on Delaware avenue was another effort to attain an approach to the station and call it a memorial to Lincoln. A further plan is a great triumphal arch. Such arches remind us of triumphal processions, commemorating great battles, troops of warriors with their captives chained to their chariots, all pomp and ceremony, certainly not a fitting form for a tribute to our simple American." Concerning the Lafean bill, he remarks that a highway is not a tangible memorial, that it suggests nothing of the character or work of Lincoln, that it would cost an enormous sum for construction and for maintenance, and that if lined with memorials to other people its commemorative value as regards Lincoln would be confused. Concerning the bill of Senator Newlands, Mr. Brown expresses the opinion that this gives the ideal site and form of memorial. He says: "This site should appeal to the artist, the business man, and to the sentiment of the community. To the artist it appeals because of its beauty and fitness, because it is a focal point of interest, because of its harmonious relation to the great plan, its orderly relation to the Capitol and the Washington Monument, because it is so separated as to be independent of and still equal in importance with these great monuments. The suggestion of a great classic portico as the character of the design gives an opportunity for the most simple and refined treatment, —so typical of Lincoln's life and expressing forcibly the dignity shown in his character and the grandeur of his accomplishments. The river hills of Virginia, and proposed planting of the landscape, providing beautiful landscape vistas, noble lagoons and approaches as indicated in the Park Commission's plan, will make more imposing this important memorial."

It will be remembered that Congress has already, in its recent session, made the appropriation of two million dollars for the memorial, and that a committee composed of seven members, who are President Taft, Senator Cullom of Illinois, Wetmore of Rhode

Island, and Money of Mississippi, and representatives Cannon of Illinois, McCall of Massachusetts and Clark of Missouri, have the matter in charge. President Taft is stated to be in favor of the park commission plan. This, it may be further explained, surrounds the proposed portico with terraces, gardens and fountains on the east bank of the Potomac, extending in a straight line, the axis of the Capitol and the Washington monument. Mr. Cannon is known to be in favor of the railroad station site. Wetmore and McCall are believed to favor the Potomac. The other members of the committee have not yet publicly expressed their preference.

PLANNING FOR A CIVIC THEATRE

Although the ideal architectural development for a civic theatre is not a pressing question, it offers rather an interesting subject for consideration. Percy MacKaye contributes his ideas on the subject, at some length, to the Chicago "Record-Herald." He writes, that in his opinion the ideal civic theatre has four quite distinct functions, and of course the architect in planning the building must try to express these. The functions are, in the judgment of Mr. MacKaye, as follows: One, the traditional aesthetic function. Two, the educational, religious, and sociological function. Three, a fusion of these in what may be called the civic function proper. And four, adaptability to pageantry. He suggests that in order to carry out these diverse uses, the building should consist of a central auditorium with two wings, each wing containing a smaller auditorium. The theatre which would occupy the center of the building, should, he says, be "adapted to convene the largest practical number of people," and he suggests that it should be about the size of the Boston Opera House. This theatre "would be dedicated to developing and exemplifying the highest standards of a popular dramatic art for the many." The wing to the left would consist of a much smaller auditorium, and about the size, he suggests, of the old Lyceum Theatre, New York. This should be "adapted to the technique of a more intimate style in art"—Ibsen, Moliere, etc. The wing on the right would comprise the sociological feature, of which a special function would be educational. Here the children and young people would have their dramatic classes, and the working people would participate as they do in the dramatics at Hull House. With reference to the fourth function, the performance of pageants, Mr. MacKaye proposes that it be provided for by so constructing the exterior portico that it might be used as a stage. The theatre itself would face on a broad plaza, which would provide the auditorium for these pageants. The people could be seated there on temporary benches. This is rather an interesting conception. Mr. McKaye concludes that the civic theatre building would thus "express its inner functions; the civic art of the large central auditorium would be fed by the forces of the two wings; from the left wing, by the highest aesthetic standards of traditional theatrical art; from the right wing, by the highest sociological standards of the educational theatre. Thus would be preserved that balance between traditional art and radical democracy essential to a permanent institution of leadership."

BOSTON, 1911

The Boston-1915 organization has brought out a little booklet which contains the program for 1911 officially adopted by it. Thirteen projects are included—a number which shows the organization to be courageous. Project one is "to establish a proper authority to plan and provide for the comprehensive development of the city." The report on this matter says, in part: "A city should not be built without a plan any more than a fine house, a modern factory or a great ship. A definite city plan is necessary to the healthy growth of any modern city. Until the main needs of the whole community have been carefully studied and mapped out no single project can be carried forward with any certainty that it is really best for the city. . . . At the present time there are pressing demands for street and boulevard developments amounting to more than $25,000,000. Boston is able financially to do only a little of this work at a time; which of these improvements is the most important and most necessary to the city, and should therefore be undertaken first, it is impossible to say. The facts should be determined before the city's money is used for any of them. Boston is in great need of better transportation; but experience should have taught us that it is costly and futile to construct subways, tunnels, etc., haphazard. The congestion in some parts of Boston is as bad as in any other city in the world. The development of the suburbs should have relieved this congestion; but for want of a plan we are re-

peating in the newer sections the same mistakes that have placed such heavy burdens on older Boston. Present errors mean the future expenditure of millions of dollars to overcome them. In the past parts of plans have been made, but they have failed because they have not been broad enough to affect the whole mass of the people. These earlier propositions should be correlated, and others added to make one comprehensive plan which shall benefit, not one locality or a few special interests, but the whole city and every man, woman and child therein." Project two is to federate the cities and towns of the metropolitan district so as to secure joint action on matters that need to be considered in a broad way. Project five suggests the erection of a central civic building, in which most of the sixty or more charitable and civic organizations of the city, which are now paying rents aggregating $60,000 a year, should be brought together for their own and the city's good. Project six looks to the establishment of more convenience stations and drinking fountains. The other proposals are not such as would especially interest architects.

OLMSTED'S PLAN FOR PITTSBURGH

The Pittsburgh Civic Commission has issued in book form the Report prepared for it by Frederick Law Olmsted, on "Main Thoroughfares and the Down Town District." Dealing with the street system primarily, and, as an incident of that, touching upon the grouping of public buildings, the improvement of the waterfront, the location of a public market, and the development of park and recreation facilities, it perhaps comes more nearly to being a true city plan report than any other yet published in this country. The Report fills one hundred and sixty-five pages, exclusive of the index, though the text is broken considerably by illustrations. The volume is also illustrated by several good maps.

In his introduction, Mr. Olmsted notes that "there are two main divisions of city planning. One looks to the re-arrangement and improvement of what has already been unwisely done through want of proper planning, or through force of adverse circumstances of any sort. The other looks to the wise, economical layout of what still remains to be done, especially at the outskirts of the city." Accordingly he discusses the business or down town district separately from the rest of Pittsburgh. In considering main thoroughfares, he passes from the down town section to a consideration of outlying improvements.

It is impossible, and unnecessary, to discuss here the recommendations for Pittsburgh with any detail. A good deal of space is devoted to conclusions regarding the general theory of street design. This, however, is largely a re-statement and elaboration of what Mr. Olmsted has already said in the Rochester Report. As Rochester is flat, and Pittsburgh is very hilly, the question necessarily takes on some new aspects. It is noted that no great boulevards, of the more familiar type, could be carried for considerable distances in Pittsburgh without enormous expense. Mr. Olmsted, therefore, suggests that such thoroughfares make provision for handling anticipated future street traffic, not by a general and continuous widening, but by occasional pieces here and there.

The portion of the report which appeals particularly to the interest of architects is that proposing the establishment of a civic center on a site which had not previously received serious consideration in Pittsburgh. Starting out with the premises that a grouping of public buildings should be at a place connected with main transportation lines; that it should embrace if possible the county buildings; that it is desirable that it should "occupy land which is not of such high cost as to preclude the setting apart of the open space which is requisite to the highest dignity and beauty of public buildings," Mr. Olmsted finds all these advantages contained in a locality which is in its present state most unpromising and unattractive. This site lies to the east and southeast of the present county buildings. It embraces the bit of low ground occupied by local freight yards and a small station of the Panhandle Road. Except for the county buildings, it is surrounded by vacant lands and cheap structures at various higher levels mounting on the east to the commanding ridge that dominates all that part of Pittsburgh. Great thoroughfares tap it. On the northwest it is flanked "by the noble and distinguished architecture of the Court house and the jail—masterpieces of Richardson, priceless examples of the work of one of the few great artists America has yet produced." To the west a new county building is about to be erected. Mr. Olmsted proposes that the central area of low ground, occupied by the railroad, be decked over at about the level of Fifth Avenue—one of the main highways of the city—and that a great public square with gardens be laid out on this

deck" after the manner of the celebrated public gardens built over the railroad at Princess Street, Edinburgh, or in a much smaller way at Park Avenue, New York." Along the east side of this square or garden, in the form of a gradually rising terrace, he proposes that there be built the approach to a new bridge leading to the south side; and east of this, as though terraced on the hill side, he would have the principal municipal building, culminating in a tower. For this Arnold W. Brunner has drawn him a sketch, which is reproduced in the report. The group enclosing the square would be completed by another building at the north, and by a low building on the south, the latter serving to screen the factories and freight yards below, while leaving open the view of the hills across the river. Mr. Olmsted remarks that the irregular and picturesque form of the site, and of the existing county buildings, all seem to demand a certain informality and picturesqueness of design, and these peculiarities, he says, "ought to be welcomed, because they are eminently characteristic of the city and of the mountainous region in which it is set. . . . To build a city hall and civic center of scholastic formality, appropriate in the placid surroundings of Paris, would be to lose a great aesthetic opportunity."

ORNAMENTS FOR A BRIDGE

There has been an interesting discussion in progress during the last few months in Los Angeles, concerning the architectural features of an important new bridge. This bridge is of concrete, and is the largest and most elaborate structure of its kind yet attempted in Los Angeles, if not in California. The people naturally became very much interested in it, and a suggestion was made that it would be fine to have some granite lions placed at the two ends. Second thought asked the question, Why lions? And it was proposed, by the Native Daughters of the Golden West among others, that the animals should be not lions but grizzly bears. The Native Daughters reminded the citizens that the history of California is closely identified with the bear and not at all with the lion. A resolution was presented to the city council asking for bears, and the council referred it to the Municipal Art Commission. And now the Municipal Art Commission has brought out a report stating that there must not be lions or bears or kittens or any other animal: that there must not be any ornament which is made of granite, since a concrete bridge with granite ornaments would violate the laws of art. The Commission proposes that groups of columns be placed on the pedestals at either end—a very wise and appropriate suggestion.

THE PASSING OF AN HISTORIC STRUCTURE

During the last few weeks, the old Museum of Fine Arts on Copley Square in Boston, has been torn down. It is making way for a great hotel, a step which one may be excused for calling progress, since the Museum has moved into a more glorious building further west. But the passing of the old Museum is an architectural event that ought not to be overlooked. H. L. Kennedy, in contributing to the "Boston Transcript" a whole page on the subject, gives many interesting details. He quotes one whom he describes as "one of Boston's most noted architects of today," as describing the period, 1875, in which the building was constructed as "an enormously interesting decade—one of the most active periods that Boston ever had. . . . Previous to this time Boston was a collection of cheap, rubbishy buildings, for the war had held us back. This period which witnessed the building of the Boston Museum of Fine Arts also saw the development of the Harvard Musical Association into the Philharmonic Concerts and thence into our present Symphony. Richardson came back from abroad. There was a rise of Episcopalianism to prominence. The Back Bay began to develop." This certainly was an extraordinary collection of events.

But to return to the Museum. The original purpose was the admirable one of connecting its contents very intimately with the products manufactured in and about Boston. Meetings were held in private houses, to which were invited the manufacturers of Lowell, Lawrence and other towns, who were told that the influence of the Museum would lead to more beautiful carpets, cloths, prints, etc. The Boston fire in 1872 diverted funds which might have gone toward the building, thus retarding completion, for from a number of competitive designs for a fireproof structure, the plans of Sturgis and Brigham had been selected, and in 1871 work had commenced. The building was the first of any importance in America in which considerable use was made of terra cotta. Most of this material was brought from Stoke-on-Trent in England, though the terra cotta which was used in the porch was made in

New Jersey. The panels on the Copley Square side of the building were designed by Bartholdi. Sturgis had studied over the plans of the Boston Museum at South Kensington, and some details of the work, the columns, etc., were taken from Lincoln Cathedral in England. On the whole, says Mr. Kennedy, the building "was quite as good as anything going up in England at the same time, and was immeasurably ahead of any other building then in Boston, with the exception of the State House." The building as designed was to be very much larger than it was ever constructed. It was to cover the land to the south of it, which has stood vacant all these years, and in the original design the main entrance was to be on Dartmouth street. The door which faces Copley Square, and which most of us have regarded as the main entrance, was really only a side door. As to why the main entrance was not put on Copley Square, it should be remarked that at that time the Square was an unkempt and ungraded bit of ground, while Dartmouth street was well developed.

Mr. Kennedy gives an interesting anecdote regarding the Museum's collection of architectural casts. It received these from the Institute of Technology, and this is his story—or one might write it history. An instructor of the Institute was traveling in Europe with a few hundred dollars, which he had begged in order to make purchases for the Institute and the Museum. After picking up a few things on the Continent he went to England, and there he made his great find. It appears that some years earlier, when the Crystal Palace was built, collections of architectural casts were made for it. The Gothic collection included a set of casts from Lincoln Cathedral, and when they were completed the order was given that the forms be destroyed. The maker of the casts was a canny fellow, and before obeying the instruction he made a second and even a partial third set for himself, and having won the friendship of the verger, he stored them in a dark corner of an underground Norman chapel. The Technology instructor visited the cathedral, and inspecting the chapel, spied the forms. They were sold with much delight to the Boston professor, for $100. There were about sixty casts in the collection—fifteen of them angels nearly life size, if one may use that expression.

HANDBOOK OF AMERICAN ART

Mrs. Everett W. Pattison, the chairman of the Art Committee of the General Federation of Women's Clubs, has brought out in a second edition, revised and enlarged, her "Handbook of Art in Our Own Country." It is published by the General Federation of Women's Clubs, and sold by them. The little paper bound volume is a most interesting and valuable compilation of the good things in art, which are to be found in the cities and towns of the United States. Art is interpreted broadly. The design of the book is to mention whatever is best in architecture, in sculpture, in public or private collections, in landscape work, in mural decoration, in stained glass, and in city planning in all the cities and towns of the country, if that best be good enough to deserve more than passing notice from the traveler. No doubt local pride has judged too kindly in many cases, for the data has been secured for the most part through the women's clubs. But the editor has made a conscientious effort to sift the reports sent in. It is probable, at all events, that very few good things have been overlooked, and if a few poor things have been put in, because local pride believed them good, the list gains a certain new significance and interest. The little book should be of value to the expert for ready reference, and to the traveler as a handy guide.

A LOSS TO HARTFORD

In the resignation, which took effect April 1st, of Frederick L. Ford, as city engineer of Hartford, that city loses an official who belongs to the small but significant group that have made national reputations for themselves by the faithful performance of their duties, and by a broad vision of what those duties are. In saying this, city engineer Ford of Hartford is classed with such men as, for example, Judge Lindsey of Denver, Brand Whitlock, Mayor of Toledo, Dr. Goler, Health Officer of Rochester, and Henry Read, Chairman of the Municipal Art Commission of Denver. Mr. Ford retires to take up private practice.